



THE NEW YORK



DRAMATIC MIRROR.

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THE STORY

BY CHARLES BARNARD

The story is probably the oldest form of intellectual amusement. Sports, war and the chase were in prehistoric times the only diversions, and when men began the recital of the events of the battle field and chase, they began to have intellectual amusements. The hero and the hunter returned to tell the tale of their adventures. From this it was an easy step to the recital of purely imaginary adventures and to the fine art of lying. The hero was far more heroic in camp, after the battle, and the traveler and hunter told of wonders they never saw and feats they did not perform. It probably took a long time in the evolutions of ethics to reach a point where it could be recognized that the recital of purely imaginary adventures was not downright lying. It took time to create a convention—this convention being that a story need not be true to be interesting. It was an agreement between the narrator and the listener that what he said was not true, and that he was not necessarily an entertaining liar. This convention exists to-day, and upon it is based nearly all dramatic literature. We even carry the convention still farther, and agree that, on the stage, things shall be represented in a certain order that may not be strictly natural. In the opera this convention is carried to extreme limits, as when the tenor sings at the top of his voice in his dying agony, and, as our great humorists once expressed it, "expires in seven beautiful tableaux to slow fiddling."

Fiction is, to-day, the highest intellectual pleasure we have. We accept the convention that it is not true, and allow the narrator to cut loose from the dreary moorings of fact, and to carry us away before the winds of fancy over unknown seas of poetry and romance. The reports of science, the narration of historical events, the true account of actual travels have always a charm of their own. The appalling veracity of science is like a moral tonic, and history, biography and travel are departments of literature full of instruction and entertainment. Yet, if we compare real with imaginary adventures, we see that fiction has a different, and, in a sense, a finer and more potent charm. Compare Darwin's "Voyage of Her Majesty's Ship Beagle" with Jules Verne's "Twenty Thousand Leagues Under the Sea." How few have read the splendid record of science! How many have read the impossible voyage of the novelist!

The reading of fiction was at one time regarded by many worthy people as one of the minor sins. It was thought a novel was just a little wicked, and a play quite improper. They forgot that the greatest moral lessons were given to men in the form of tales with wholly imaginary characters and plot, and that one of the oldest books bound up with sacred writings is a drama. We think it wiser to-day to accept the novel and the play, and far better to study them than to forbid them. It may, therefore, be well to briefly examine the story, to see if possible what are the elements in fiction that, either as a novel or a play, have so powerful an influence over the reader or listener. It may be noticed, just here, that there is no material difference between a novel and a play. Each is a piece of literary work describing imaginary people and events. The novel is printed and copies are sold. The buyer can read the story as often as he wishes, or may lend it to a friend to read. A play is given to certain persons, who in a theatre repeat the story from memory. Each listener pays to have it repeated once. To hear it again he buys another ticket, and comes again to the theatre. The book is printed—the play is performed. Both are published to the public—one by type, the other by word of mouth.

There can be no question concerning the overwhelming advantage of the play over the novel. All arts, music, painting, dress, elocution, dancing and fine manners, combine to enhance the publication by recital of a piece of literary work. The theatre is the great-

est power (within its limits) ever devised for moving the hearts of men and women by the narration of imaginary events. To oppose the theatre is useless. The dramatic instinct is inherent in human nature. Every child is dramatic in its play, and toys and dolls are the characters of unwritten dramas. The thing to do is to consider the theatre as a publishing house for stories, and, within its limits, of far greater influence than the press. The thing to do is to help the theatre; to encourage and welcome all good and true plays from every land and tongue.

A play is a story told in action and illustrated by music, painting and other minor arts. The writing of a play is the most difficult thing in the whole range of arts. A play seems a small affair—only about sixteen thousand words. Copied out in a few hours, it may cost a lifetime to create. Not all plays succeed. Some are immortal. Others last for years or months. Many more are played just one night, or are creatures of a morning (matinee). It is difficult to say what makes a play succeed. The critics in a certain excellent way help us. The actors also help in a valuable way of their own, but it is really the audience to whom we most look for instruction and help. Unfortunately, the public cannot speak. It eagerly attends the first night, hoping to be pleased. The next night there are not so many people in the house. The first hearers have advised their friends not to go. Close the doors—write a new play—this is a failure. The next night there are more than the first night; it is a success. Not strictly the very next night; but, in the main, this is true. The silent public is pleased—it comes again. It is not pleased, and stays away. It is said that English audiences speak their minds of a play "right out in meeting" the first night. The American audience is more polite, and far wiser.

Why does a play please? No one exactly knows—no one ever will wholly know. We can only put ourselves in the place of the public, and consider the story (for this is the play) from the spectator's point of view. A story concerns imaginary people called "characters." The curtain rises, and the spectator is presented to these characters. Almost without knowing it, he begins to put himself in their place. He becomes interested in them as people. His pleasure in looking at them springs from the intellectual effort to understand them and sympathize with them. The spectator is soon informed that these characters are placed in certain circumstances, and there comes another sort of pleasure that springs from an agreeable effort to think what he, the spectator, would do under the like circumstances.

To illustrate, we may take an imaginary story. There is a girl and her lover. They are pleasant people to see and to study. They love each other; they are moved by emotions that have so moved us. Presently we see their love is opposed—a forbidding parent, perhaps. What will they do? Here are the elements of a successful play. The spectator is satisfied, because lovers are always interesting, and there is a pleasurable excitement in wondering what we would do with the stern parent and in watching the lovers in their little troubles. We sympathize in their woes, rejoice in their triumph.

The first few moments of every new play are successful. The spectators wish to be interested, and accept the characters presented to them in a sort of delightful expectancy. Human beings are before us on the stage. What more interesting than a man, unless it be a woman? Curiosity, sympathy, expectancy are always agreeable if presented with anything reasonably human and natural. As the play proceeds a new pleasure comes to the spectator—a sort of judicial suspense. The spectator wonders if a certain action on the part of the characters will be wise or just or good and right. Is that right? Is that wrong? and what will be the result of that action be it right or wrong? To this is added the sense of projection, of projection of yourself into the position of the character, and wondering what you (the spectator) would do in like case. There is another pleasure that springs from the delight in studying the growth of a good and true man or woman.

To see that perils make brave, that trials make strong, that tears purify the heart. There is also a lesser pleasure in watching the decline of a bad character sinking fast into the evil of its own wrong doing. Early in the play comes a new pleasure from what might be called "extra knowledge." The author takes us into his confidence, and we know more than the characters know, and there is an intense interest in watching to see how and when they will reach this extra knowledge.

Suppose, now, the characters are not interesting. Suppose they are weak or foolish, or so hopelessly bad (immoral) that we do not care for them. Our attention is soon lost, and it is difficult to care what the characters do or say. In another case, the spectator may abide the characters in the hope that their adventures will be interesting or amazing. The spectator will even put up with a goose or a jelly-fish or even an impossible fairy, provided the story of their doings is amusing or interesting apart from the characters. It is this that makes the long suffering spectator endure the farce comedy and the weaker forms of comic opera. If the characters and their adventures are alike uninteresting, the spectator, though quite willing, and, on the whole, rather painfully anxious to be pleased (in consideration of his tickets), will not give his attention, and that is the end of the play.

A play is a story about human beings—imaginary, perhaps—but they must be human. An innately foolish person will not interest an audience, because we cannot sympathize with him. We would much rather get up and give him a piece of our mind or a good shaking than listen to his folly. As we can't do this, we go home, and next morning tell the folks not to waste their money on that play. The characters of a play should exhibit motives that the average spectator can appreciate, whether these motives be good or bad. We can understand why a banker could sacrifice his daughter to save his bank, and we wait with delightful interest to see just how the daughter will escape marrying the man selected by her father. We appreciate his motives, but we really hope he will be defeated by the enterprising lover, and we don't care a pin for the bank. If the banker had asked his daughter to marry a dentist to save the father from paying fees wherein he had a toothache, the spectator would calmly leave the house to see a man who detained him from ever returning. There must be a sweet reasonableness in the characters, or the spectator will see no reason for ever seeing them again.

Moreover, the spectator is out for an evening's pleasure. The plot must be clear, straightforward and sensible. If involved, abrupt, complicated by too many characters, interrupted by irrelevant episodes, it becomes an effort to follow it, and the spectator is wearied instead of interested. The spectator probably does not care at all for the "rules of dramatic construction," probably does not know what they are, and it does not really make any difference to him whether the play be orthodox or not. Does it interest? Are the characters amusing, humorous, reasonable, and, above all, are they lovable? Can we sympathize with them? Does our heart go out to them in their trials and successes? Are we satisfied with the people we meet for two hours?

It is doubtful if any man can say exactly what makes a successful play. If he could, he might soon be rich. All that we can do is to study the spectator, the great silent public, for in their hands, in spite of the press and critics, lies success or failure.

Sydney Chidley will contribute an article entitled "The Function of Scenery," next week.

OVER THE WIRES.

Managers Nixon and Zimmerman wire that Amina, or the Shah's Bride, made an emphatic success at the Broad Street Theatre, Philadelphia, on its first production on Monday night. The house was crowded, and the audience was very enthusiastic.

The Miller Brothers, managers of the Grand Opera House, Columbus, Ohio, telegraph that Maude Granger opened in Inheritance at that theatre on Monday night to a large and exceedingly enthusiastic audience. The star, play and company scored an emphatic success.

Manager Charles Atkinson sends a dispatch stating that Maude Banks opened to a crowded house at the Academy of Music, in Fall River on Monday night, when she appeared in the title role of Joan of Arc, supported by a French company. The play was given in French and the audience was very enthusiastic.

ACT PROMPTLY!

In the interests of the commercial travelers of this country—who have suffered, in common with the dramatic profession, from the effects of the Inter-State Commerce Law—Senator Quay last week introduced a bill in the Senate amending the Inter-State Commerce Act in such a way as to remove the prohibition against the railroads furnishing transportation at reduced rates, in so far as the drummers are concerned.

Manager John W. Dunne was in Washington at the time, and he called on his friend, Congressman Henry C. Hansbrough, of North Dakota, and asked his influence in behalf of the profession. Mr. Hansbrough took up the matter enthusiastically and, with Mr. Dunne, saw Senator Quay immediately. The latter said that he had no objection to the dramatic profession being represented in his bill, and that if Mr. Hansbrough would introduce an amendment in the house and it should be favorably acted upon there he would accept it and advocate it in the Senate.

With this encouraging assurance Mr. Hansbrough immediately prepared the bill; it was presented to the House of Representatives, and referred to the Committee on Commerce.

Manager Dunne called at the Minnion office yesterday and reported the progress the matter had made, thanks to Congressman Hansbrough's active cooperation.

"All that the bill needs to be carried," said Mr. Dunne, "is prompt and earnest work on the part of our managers. Mr. Hansbrough tells me that, although there is no known opposition to the proposed amendment, the bill will be pigeon-holed by the Commerce Committee on account of the pressure of other business, unless the desire and necessity for its passage is shown to be general and urgent. If the managers combine and act unanimously the case can be presented to the Committee, the bill favorably referred to the house, and put through the Senate before the congressional session closes—which will probably not be until early in August."

It is probable that a meeting to endorse the amendment will be held very shortly by the Theatrical Managers' Association of America. President A. M. Palmer, when seen yesterday in regard to the matter, endorsed the scheme enthusiastically, and said he would preside at the meeting and do all in his power to further the laudable object.

Frank G. Cotter said that the amendment would be undoubtedly endorsed and urged by the Actors' Order of Friendship. Since it is a matter that deeply concerns the welfare of the whole profession, the Actors' Fund Association might very properly take similar action at its annual meeting in June.

The general passenger agents of nearly all the important railways have time and again avowed their wish to give special rates to theatrical companies and claimed that it was only the strict provisions of the Inter-State Act that prevent it. If the passenger agents really mean what they say and if they are sincere in their generous protestations they will join the profession in petitioning Congress for the passage of this fortuitous amendment and pointing out the justice of the demand. Unless the railroads fight the bill it is pretty sure to go through, if the managers will wake up and push it.

THE MIRROR will be glad to assist. If the profession desires, we will guarantee to procure several thousands of signatures of theatrical people to a petition advocating the passage of the bill.

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CURRENT AMUSEMENTS.

BROADWAY—CASTLES IN THE AIR, 825 N. E. CASINO—THE GRAND DUKE, 825 N. E. DALY'S THEATRE—SUNNY VON, 825 N. E. FOURTEENTH ST. THEATRE—SUNNY VON, 825 N. E. GRAND OPERA HOUSE—THE PAYMASTER, 825 N. E. LOSTER AND DALY'S—VARIETY AND BURLINGAME, 825 N. E. LYCEUM THEATRE—THE CHERRY BLOSSOM, 825 N. E. PROCTOR'S END ST. THEATRE—McKENNA'S FLORATION, 825 N. E. TONY FACTORS—VARIETY, 825 N. E. THIRD AVENUE—LOST IN NEW YORK, 825 N. E. UNION SQUARE THEATRE—THE CHERRY BLOSSOM, 825 N. E.

SUMMER SUBSCRIPTIONS.

Readers of THE DRAMATIC MIRROR who are going to the seaside, the mountains or to Europe this Summer, can obtain the paper regularly by availing themselves of our special short-term subscription rates, which are as follows:

Four weeks.....	50 cents
Ten weeks.....	\$1.00
Three months (13 weeks).....	\$1.25

A BENIGN INFLUENCE.

THE success of the effort to establish the custom of playing the national anthem nightly in the theatres has gone beyond our expectation. We did not think when we set the idea in motion that our work would be virtually completed inside of a month. We knew the plan was likely to meet with acceptance, but we thought it would find its way less quickly to general adoption. To-day "The Star Spangled Banner" is heard in nearly every theatre in the land. There is no doubt of the permanency of the innovation, for it has been received with satisfaction by the public and has secured the unequivocal endorsement of our foremost statesmen and representative citizens.

Already the benign influence of the custom is making itself felt. It is indicated by the patriotic expressions of the press and by the applause of the people. It has caused, in a great measure, a revival of the true American feeling. That feeling is so strong and so infectious that it cannot fail to produce a responsive sentiment among our adopted citizens, who need just such an example to become worthy of the protection of the flag. It is significant that the playing of the anthem in the theatres has been followed by the singing of the national airs in many of the common schools. Theatrical managers may reflect with pride that to their prompt and enthusiastic adoption of the custom this splendid flood of Americanism owes its source.

Elsewhere in this issue of THE MIRROR we present another instalment of interesting par-

ticulars regarding the progress of the movement.

CHRISTENING CHARACTERS.

THE old fashion of naming the personages in plays in such a manner as to suggest their good or bad characteristics was childish and elemental and it has well-nigh passed away, although it is resuscitated now and then in murky melodramas and foolish farce-comedies. The custom properly belonged to the times of WYCHERLY, CONGREVE and FARQUHAR. DICKENS had a peculiar genius for nomenclature and generally made the name fit the character; but no other modern emulator of the ancient practice has succeeded in lifting it above the fatal level of obvious artificiality.

The writers of plays and books now give their characters natural names, and the christening process is often attended with difficulty, since the euphuistic and the commonplace both must be avoided, while the appellations should be sufficiently distinctive to create a lingering impression on the auditor's mind.

Care must also be taken not to give the names of real persons to the unreal persons of the play. This mistake has been made by dramatists, always innocently, but sometimes with mortifying results. The latest example is furnished by Mr. PINERO, in whose new piece, *The Cabinet Minister*, recently produced in London, the minister's private secretary is called MITFORD. This happens to be the name of an estimable man who acted as Secretary to four cabinet ministers, and who is consequently well known in the British capital. As the MITFORD in the play is a ridiculous person, who in no way does credit to his namesake in official life, the matter has occasioned some remark, and Mr. PINERO has been requested, through the newspapers, to change the name of the character. He will, no doubt, consent, as the coincidence was purely accidental.

THE CONTEST CLOSED.

NEXT week the results of our unique Prize Puzzle contest will be published. The date announced for the closing of the competition has come and no more guesses will be considered.

A very large number of coupons has been received, and the guesses are so varied that even the newspapers which furnished us with the materials for the match will be surprised at some of the revelations in store.

The idea has been instrumental in showing us how much worse the average newspaper portrait is than it is generally thought to be. If it teaches a lesson, besides furnishing some amusement, it will have served a good purpose.

A NEW PLAN.

THE ninth annual meeting of the Actors' Fund Association to take place on the first Tuesday in June, will inaugurate a new method of holding the elections. Owing to a variety of causes the Trustees have adopted and issued an elaborate plan of operations, the necessity for whose minute casual observers, or persons unfamiliar with the proceedings at the previous annual meeting, will scarcely perceive. But in spite of its somewhat cumbersome character, the plan is intended to give the members of the Association an opportunity for balloting fairly and secretly, in accordance with the amendment to the By-Laws passed last September.

It may be said, in passing, that it is somewhat singular that a society, organized for charitable objects, should be constrained to surround its annual elections with a prolix series of rules and conditions, such as properly might be designed to protect the polls in a corrupt voting district; but the departure evidently has its origin in past incidents, in the existence of needlessly conflicting elements among the members, and in the desire to throw around the institution and its administration the amplest safeguards. Members of the Fund or such proportion of the membership as are in attendance, can deposit their ballots quietly and understandingly, and in this respect the arrangements are likely to meet with general commendation.

It is to be hoped that the Fund elections this year will be practically unanimous and free from preliminaries of the ward primary order. Members should bear in mind the spirit and the purpose of the Fund and see that the proceedings conform to them.

It does not much matter what men are chosen for the offices if they be energetic, trustworthy and reputable men; but it does much matter if the Fund's annual elections are made the occasion of rancorous dispute, silly contests and the display of animus, either individual or collective.

NO RIGHT TO ASK.

WE believe that those actresses who, yielding to the importunities of the newspaper syndicate enterprise, consent to discuss the private relations of the people of the stage, forget their duty and the dignity of their calling. The object of the syndicate in seeking such statements is merely to gratify an impertinent public curiosity.

Articles from burlesque, comic opera and "society" star notoriety, on the virtue of actresses or the temptations of the stage, are to be expected, since such women seize every opportunity for securing a free advertisement; but there is no good reason why reputable members of the profession should appear beside them in print, discussing questions that are not the business of the press or of the reading public.

The recent remarks of Madame MODJESKA, when approached by a syndicate reporter with a series of interrogations respecting the moral atmosphere of the stage, should be read and pondered. "With the virtue of actors and actresses," she said, "the public has nothing whatever to do. It is only with what they do on the stage that we should concern ourselves. Their private lives should be private. Where we should look for a good example from them is on the stage. A pure conception of the part is what should be demanded. We have no right to ask whether the actor or actress is virtuous."

A BOGUS TYPE.

AN article in one of the Sunday papers, signed with a fac-simile of Mr. LOUIS ALDRICH's autograph, gives that author's views on the subject of the editor in comedy, and particularly the editor which he is now engaged in presenting to the audiences at PALMER'S Theatre.

As might be expected, the energetic Mr. ALDRICH grasps this opportunity to defend his characterization from the charge that it is not a genuine type and that its spurious nature is evident at every point.

The impersonator of, and apologist for The Editor begins with the true observation that "of course, he is not altogether like the editor in real life." But the admiration excited by this unusual candor is dampened by Mr. ALDRICH's qualifying remark that "if he were, it is more than likely that he would not interest an audience." We cannot agree with this supposition that the public is entirely an ass; that it does not look to the stage to mirror mankind either as it is or as it might be, but only regards it as a reflector of preposterous and unrecognizable individualities.

As we have said, Colonel HAWKINS is not a type of the Western editor—his creators have formed an utterly false and artificial personage, whose exaggerations have not so much as the suggestion of a backbone of truth. He may be an amusing character—some people have said that he is—but he can lay no claim to verisimilitude.

Because Colonel HAWKINS is as thoroughly sham as the alleged New York "society" in which he moves and has his being, it does not follow that numbers of our theatregoers will refuse to go to see him and to laugh at him. Numbers of theatregoers go to see Mr. HOYT's extravaganzas and appear to like them, in spite of the fact that they defy everything in the heavens above, in the earth beneath and in the waters under the earth.

The vermiculate plays and parts that creep into public favor from season to season are numerous. The Editor is one of these.

IT would seem somewhat puerile to attack an actress for the vices and weaknesses of the character she plays, and yet that was what some of the critics did in the case of Mrs. McAULEY and Francillon. If DUMAS erred in striving to preach a social sermon and using unclean material for the purpose of illustration, it is surely no reason why an estimable woman and an actress of experience and distinction should be called to account for his sins.

A SUDDEN awakening to the fact that Brooklyn is a rich field for theatrical operations has taken place, with the result that the list of places of amusement in that city is to be considerably increased next season. The Brooklyn *Eagle* presents pictures and descriptions of the three new houses, HERRMANN'S Gaiety, Colonel SINS's new Park, and HOLMES' Star theatres. These, together with the Grand Opera House, the Amphion, the Lee Avenue Academy, and the old Academy—which only the amateurs can fill—will divide the patronage of playgoing Brooklynites, and reduce the night traffic on the boats and bridge.

WITH the assistance of a disgruntled manufacturer of magical apparatus the *Herald* is engaged in exposing the secrets of the men who make their living by prestidigitation and illusive mechanism. On Sunday it told how Ajeeb the chess-player, Kellar's Psycho, and other alleged automata are worked. This may be good journalism, but it strikes us that the enterprise which takes the bread out of clever men's mouths and seeks to deprive the public of the pleasure produced by the excitement of curiosity respecting the nature of the modern necromancers' mysteries is decidedly reprehensible.

BALLET skirts are cut high, but there is no cut to the high duties imposed thereon, or the fines levied by the United States authorities on owners thereof that would defraud the customs.

THE divorce of GILBERT and SULLIVAN as collaborators—the dissolution of the literary and musical partnership that has given England and America an immense amount of innocent enjoyment—will be widely regretted. Although the famous librettist and composer have not recently hit the mark of extraordinary popularity achieved by several of their earlier works, yet everything from their workshop has excited interest and curiosity and conferred more or less pleasure upon their admirers. Let us hope that the separation will be temporary only, and that ere long the reunited couple will resume the propagation of witty dialogue and charming numbers.

MR. ROSENFELD'S chequered experience with *The Stepping Stone* illustrates the folly of an author falling in love with his own imperfect work and throwing his money away in the fruitless endeavor to make other people fall in love with it, too.

IN view of a knowledge of the receipts of several pieces that have enjoyed long runs and that will be sent on tour next season with a great blast on the metropolitan-success trumpet, the question occurs to us, how many New York "triumphs" have paid expenses?

THE Spring benefit nuisance is rampant. Fortunately the tramp has taken to the country pike, lured by the scent of the apple-blossoms, and the fragrance exhaled from the farmer's kitchen-door. The curbstome mendicant and the professional mendicant together would be a little more than the community could stomach.

MANAGER HAYMAN stopped a pirate gang from producing Mr. Barnes of New York in Portland, Oregon, by suing out an injunction against the manager at whose theatre they were booked. This was a sagacious method of procedure. Estop theatre managers from playing the pirates and play-stealing will get no further than the intent.

A NORTH DAKOTA representative has presented a bill to Congress amending the Inter-State Commerce Act so that railways shall be permitted to extend to members of the theatrical profession and to commercial travelers reduced transportation rates and the privilege of carrying baggage in excess of the weight allowed other travelers. This amendment, if carried, would relieve the profession of an unjust requirement and considerably improve the condition of theatrical business. But unless the measure receives practical support from managers nothing more is likely to be heard of it. The bill has been referred to a committee, where it will sleep peacefully, unless its passage is urgently advocated.

THE USHER.



In Ushering
Mend him who cant The ladies call him, most.
—LOVE'S LABOUR'S LOST.

Mrs. William Henderson has placed a monument in the cemetery at West Long Branch, dedicated to the memory of her late husband.

In design it is similar to the Colville monument at Evergreens. It was cut by the firm that made the Actors' Fund shaft.

The stone is granite; the inscriptions simple, but artistic, in keeping with the character and tastes of the lamented manager.

"Do you approve of the band playing the national anthem when the curtain drops?"

"No."

"Why not?"

"Because I always feel as if I were getting played out."

Colonel Keys was telling me the other day about the efficiency and courtesy of the force of ushers at Proctor's Twenty-Third Street Theatre.

"Our ushers are all coffee-colored men," said the Colonel, "and they are the servants, not the 'officials' of the theatre. Most of them are ushers at a Zion church. They are quiet, quick and orderly, and when the performance is finished they stand at the back and help the people in putting on their coats and wraps." The Colonel asked me to observe the ushers the next time I paid the theatre a visit.

But it seems that there is no flock of ushers, however watched and tended, but one black sheep is there. On Monday night he caught a young man sitting in a reserved seat that didn't belong to him, hit him on the nose and then struck him on the head with a convenient tumbler. A policeman dragged the victim out, fearing that his shouts might create a panic, and the pugilistic "coon" escaped.

I don't suppose the Colonel has any more such ushers left, but if one remains, prudent citizens will do well to carry their razors when they devote an evening to McKenna's Flirtations.

Rosina always re-Votes when she plays A Game of Cards.

Sophie Eyre's airs created a stir at the Star on Monday night. Her resignation had been asked for and Leonora Bradley was engaged for her part in The Shatchen. Miss Eyre insisted on playing and it was some time before she could be induced to retire from the theatre. She claims to have been treated badly by the management. Mr. McKinney retorts that she has been a thorn in his flesh ever since she joined the company. A lawsuit will probably be the outcome.

There is no field for a woman to play the dual role of Jekyll-Hyde. That is a Man's field.

Photograph-dealer Ritzmann, around the corner on Broadway, is a sly and expert manipulator of the Kodak. He sends me a picture of the Madison Square Garden ballet, caught with his camera in front of Low's Exchange the day they arrived from Europe.

The ballet are seated in and on a tallyho coach, and their faces betoken wonderment and curiosity at the sights of the thoroughfare.

It would require a good deal of imagination to call them beautiful or to average their age. But, after all, it is not on a coach, attired in voluminous ulsters, and fresh from the terrors of the briny that the attractions of a ballet can be fairly approximated.

It is wonderful quite
When you come to reflect,
That people who write
Cannot be more correct;
But I only say right
When I claim in my song,
That the modern play-wright
Often gets his play wrong.

The character of the audience that attended and apparently enjoyed Mrs. McAuley's matinee last week refutes the statement, made by one of the newspapers next day, that Clarisse was "filth," intolerable to a respectable assemblage.

Mrs. Cleveland, Judge Barrett, Mrs. Barney Williams, and many other prominent people

were in the boxes and stalls, and they gave no sign of displeasure.

Mrs. McAuley was over-worked and naturally nervous respecting the fate of her piece and her return to the stage after quite a long period of retirement. She assuredly deserved more consideration from the papers than she received.

The billiard player is much the same as the actor—he can't play without his cue.

I met an actor in Union Square,
And he was shabby, ragged and bare,
So to buy him a drink we made a call;
Said he: "This whiskey I'm getting to-day
Reminds me much of the Lyceum play,
For it's truly a charity ball!"

Adelina Patti can reach some very high notes. Some of them run as high as \$1,000.

Mrs. Burnett's play Nixie was a failure in London. This gives the Post of this city gratification, inasmuch as it is "a blow to the silly baby drama."

Perhaps it wouldn't be out of place to call Commander McCalla The Blue Officer.

Mr. A. B. De Frece is an extraordinary person. He went to the rescue of a philanthropic fair a few years ago, and he has never been able to retire from the business of managing fairs and benefits since. Last year he made \$400,000 for various charities. Mr. De Frece, in spite of unkind paragraphs to the contrary, has never taken a penny for his services. Indeed, he tells me that if he doesn't stop soon, the whirlpool of charity into which he has been drawn will beggar him.

The ballet girls from abroad who recently had their costumes seized by the Customs officers might have passed their dresses all right had they billed them as "tools of trade," instead of "personal property." Their device, like the gauze, was too thin, and easily seen through, and to seize dutiable articles is the custom of the country.

Carmencita's performances properly come under the head of "Foot-light Notes."

OF INTEREST TO ACTORS.

Are you "at liberty?" Are you filling an engagement? Have you signed for next season?

In either case it will pay you to place your card in THE DRAMATIC MIRROR, because—

1. Experience has proved that it is the best means for securing offers.

2. If a professional is playing it acquaints managers, the public and the press (THE MIRROR regularly reaches every dramatic critic in the country) with the fact. One of the surest ways of keeping engaged is to let people know that you are engaged.

3. A professional card can be changed as often as the advertiser desires, without extra charge, and newspaper notices can be inserted with the surety that they will be read by hundreds of managers.

4. A professional card costs but a small sum in comparison with the fees charged by the agents.

5. Hundreds of successful actors and actresses have tested and established the practical value of this form of advertising during the last ten years.

6. Advertisements in THE DRAMATIC MIRROR are guaranteed a larger and better circulation than they could obtain in any other theatrical journal in the world.

TWO-LINE DISPLAY CARDS.

In response to many solicitations THE MIRROR recently adopted the plan of publishing two-line professional cards, in which the advertiser's name appears prominently in display type and for which a special rate has been fixed. Many actors have availed themselves of this feature, as will be seen by glancing through our business columns.

Cards of more than two lines are not inserted under this arrangement. All are uniform in size. They are not taken for a period of less than three months (13 weeks). The name occupies one line, and eight or nine words are allowed for the second line, which may be changed at any time without extra charge. The following example shows the style in which the two-line display cards are set:

Charles Surface

Leads. At liberty for next season. Address DRAMATIC MIRROR.

Below are the special rates for the two-line cards:

THREE MONTHS (13 insertions)..... \$3.00
SIX MONTHS (26 insertions)..... 5.00
ONE YEAR (52 insertions)..... 9.00

WELL DONE, MR. HAYMAN.

Manager Al. Hayman has begun a crusade against the pirates that infest the Northwest. At Mr. Hayman's request Frank W. Sanger recently got out an injunction against Manager Howe, of Portland, Oregon, restraining Harry F. Keene's pirate crew from producing Mr. Barnes of New York at his theatre in that city.

This is a move in the right direction, and

Mr. Hayman is ridding Portland of these gentry will largely increase the value of the Pacific coast circuits. The Harry F. Keene party is starring one Caroline Gage. All managers should beware of booking this company, as in addition to Mr. Barnes of New York they produce other stolen plays.

KALEIDOSCOPIC.

The Boston Transcript is a conspicuous exponent of a peculiar journalistic theory; no other, in fact, than that the next safest thing to having no opinions at all is to present diametrically opposed opinions on alternate days, thereby reflecting the views of all sorts of readers and giving no cause for indignant subscribers to stop their paper because they cannot find therein editorial remarks to suit, at least one day in the week.

This shrewd and ingenious policy is of a kind that should meet with approval in all newspaper establishments where the "counting-room influence" dominates. The paper that exposes political fraud to-day and soft-soaps the political frauds tomorrow, that is republican in one issue and democratic in the next, that leans to agnosticism on Saturday and embraces theology on Sunday—the paper that does this realizes the fond dreams of the business department as to just what the editorial department of a progressive, get-up-early-in-the-morning journalistic enterprise ought to be.

We are not certain that the Transcript fills these requirements in all the directions named, but we should not be surprised if it did, to judge from the following extracts that appeared in its columns on succeeding days:

Boston Transcript, May 10.
To assert one's patriotism in public, on every possible occasion, is to raise in the minds of hearers the doubt which Hamlet's mother suggests when the player queen proclaims her devotion to the player king: "The lady doth protest too much, methinks." Therefore, the proposition by THE NEW YORK DRAMATIC MIRROR that the theatre orchestras all over the land play "The Star Spangled Banner," as a final selection each evening, instead of a waltz or march, is to be viewed cautiously. As at the close of a theatrical performance every body is intent on getting home with all possible speed, unless the fashion shall change, no one will stop to hear the tune through; and if the custom of hurrying off shall continue, the cynical may be led to say that the tune is a fine thing to empty the house. Perhaps it is not well to make these remarks, as they may persuade the patriotic inventor of the idea to have "The Star Spangled Banner" played every night at some other moment; not at the beginning of the performance, as then people would stay away until it was over; nor between the acts, as that is "the hour of abstinence," as the French say, "of its Tonic equivalent, but in the course of the play itself. . . . Seriously, patriotism would be neither inspired nor encouraged by this condemnable iteration; on the contrary, there is the danger that in its place the contempt which is the proverbial offspring of familiarity will be bred by this ritualistic use of a stolen tune as a postlude.

Boston Transcript, May 11.
Too much praise cannot be given our various theatrical managers for the patriotism they have evinced in having the orchestras in their theatres play "The Star Spangled Banner" while dismissing audiences. It is a glorious, a noble and an inspiring idea, and should be continued for aye. On Monday night last and every night thereafter the audiences walked out of every place of amusement in this city—and, indeed, in many other cities, to the soul-stirring national anthem. To the lofty strains the hearts of men beat full and strong; the eyes of women flashed and many were heard humming the air; the boys in the galleries hurried and in some cases broke out into song. What lessons it teaches! Hope, zeal, integrity, industry, honor, prosperity, religion, country! The play, the acting, sink into insignificance. It places the theatre fully abreast of the church as a civilizer, as a promoter of civilization and patriotism. The good work thus so nobly begun can never be discontinued. Love of country cannot be too strong in the human heart, and that it is as strong to-day as it was when our ancestors struck for their altars and their fires is proven in the appreciation and the reception given to "The Star Spangled Banner" in the theatres. Let who will talk of decay, of socialism, of anarchy; there is no danger while the old flag is revered, while the national anthem retains its melody. All honor, all praise to the theatrical managers for their patriotism and spirit.

This is the most delightful illustration of the you-pays-your-money-and-takes-your-choice style of newspaper management that has come under our notice recently.

A PAIR OF JACKS IN LUCK.

A Pair of Jacks, H. Grattan Donnelly's latest musical farce-comedy, is reported to have played to remarkable business in Columbus, Cincinnati and Chicago since its first production, about two months ago.

The piece is booked for return dates in the above mentioned cities, and the route is being quickly arranged for next season.

The company, under the management of Will Wheeler, is playing in St. Louis this week, and is going over a route of large cities between St. Louis and California.

MARSHALL WILDER'S BENEFIT.

A representative audience assembled at the Broadway Theatre on Monday afternoon to enjoy the entertaining programme presented at Marshall P. Wilder's annual benefit, given under the supervision of Mr. A. B. De Frece. Encores were the order of the afternoon, and the popular little humorist received an ovation of applause when he came on the stage, to give his charming recitation "Ever So Far Away," which was followed by several of his amusing imitations.

The programme was followed faithfully and concluded with the balcony scene from Romeo and Juliet, which Mr. Wilder and Mr. Hopper have rendered so often and so well. The matinee was a success in every respect.

PERSONAL.

PERKINS.—Fred Perkins has been engaged by Manager Lykens to fill the position of musical conductor with Fay Templeton's opera company next season.

GRANGER.—Maude Granger intends to play Inherited over the Northwestern circuit this Summer.

CLARKE.—The young comedian of Kate Castleton's company, who has hitherto been known as Harry C. Clarke, will be known hereafter as H. Corson Clarke, with the accent on the Corson. He has been forced to make this change in order to avoid mistakes concerning his identity, owing to the multiplicity of Clarkes in the dramatic profession.

SALTER.—Clara Salter, a young lady of five Summers, made her professional debut at Redmond's Opera House, Grand Rapids, Mich., on May 6 in the play Three of A Kind, and is said to have danced with charming grace in a pleasing lullaby song. Little Clara is the daughter of Edward R. Salter, manager of the Opera House.

MITCHELL.—Maggie Mitchell is at her home in Long Branch, where she will spend the Summer.

CAMPANINI.—Campanini has recovered his voice by undergoing an operation for the removal of a tumor behind the vocal chords. He will appear in concert next month either at Chickering Hall or the Casino.

FERGUSON.—Mattie Ferguson, of the W. J. Scanlan's company, has purchased a farm in Ohio, where she will spend the Summer.

AMBERG.—The tenth anniversary of Gustave Amberg's career as a theatre manager in this city, was celebrated at Amberg's German Theatre on last Saturday evening. Mr. Amberg was the recipient of a testimonial benefit, floral tributes galore, a gold watch from the employees of the theatre, a massive cut-glass and silver tankard from Herr Possart, and many other valuable gifts.

ALBANI.—Mme. Albani sailed for Europe on Saturday last on the *Servia*.

DAMBROSCH.—Walter Damrosch, the musical director of the Metropolitan Opera House, was married in Washington on Saturday last to Margaret Blaine, the daughter or the Secretary of State. They will sail for Europe early next week.

PAULDING.—Frederick Paulding is recovering from an attack of acute gastritis. He fell through a trap during the Jefferson-Florence engagement at the Amphion, Brooklyn, and was greatly prostrated by the fall. Mr. Paulding attributes his illness partly to the shock he received on that occasion.

CELLIER.—It is reported that Alfred Cellier is to compose the music for the next libretto that W. S. Gilbert will put forth in the line of comic opera.

FITCH.—Clyde Fitch, the author of Beau Brummel, has disposed of a one-act piece, called Betty's Finish, to Rosina Vokes.

ULMAR.—Geraldine Ulmar has resigned from the Savoy Theatre, London, her resignation to take effect on June 15. She will sail for New York on June 20.

EMERSON.—Walter Emerson, the famous cornetist and his wife, Medora Henson, equally well-known as a soprano singer, have just concluded a profitable season of thirty-five weeks at the head of their organization, The Boston Star company. They will remain at their home in Boston, until the opening of Mr. Emerson's Summer engagement at Nantasket Beach.

FURSCH-MADI.—Madame Fursch-Madi is residing in Paris. Her husband, Henri Verlé, died about a month ago, and she is deeply afflicted by the bereavement.

KIDDER.—It is announced that Kathryn Kidder will assume the principal role in a play written by her mother. The production is to take place in a New York theatre at the opening of the next season.

PACKARD.—Dan Packard is in town and has been the recipient of several offers for the Summer season.

GREENWALL.—Manager H. Greenwall has brought to New York from Galveston the remains of his wife, who was buried there in 1871. They will be placed by the side of those of his deceased son Edward at Cypress Hills Cemetery. Mr. Greenwall will erect a handsome monument to the memory of both.

SHERIDAN.—Emma V. Sheridan has become such a favorite in Boston that Manager Fiel induced her to sign a contract some time ago to continue as a member of the Museum stock company next season.

MARSTON.—Richard Marston, the scenic artist, sails for Europe early in June on a visit of business and holiday.

CAMPANINI.—Signor Campanini, has not sung in public since he appeared at the Broadway Theatre last December. It seems that he has been under treatment for a small tumor in his throat that made his high note sound husky. It is claimed that the tumor has been entirely removed, and that Signor Campanini's voice will have regained its purity of tone when he makes his re-appearance in June at a concert.

AT THE THEATRES.

MADISON SQUARE.—BEAU BRUMMEL.

Comedy-drama in four acts by Clyde Fitch.

The Prince of Wales. D. H. Harkins
Lord Manly. John C. Buckstone
Mr. Brummel. Richard Mansfield
Reginald Courtney. F. W. Lander
Mortimer. W. J. Ferguson
Mariana Vincent. Agnes Miller
Kathleen. Johnstone Bennett
The Duchess of Leamington. Mrs. Brutone
Mrs. St. Aubyn. Adela Menor

The production of Beau Brummel at the Madison Square Theatre was a refreshing event to critics and first-nighters owing to the departure made by the author, Clyde Fitch, from the beaten tracks of hackneyed conventionality. It is no new thing for a young dramatist to try his skill at delineating an historic character. Too frequently, however, he finds that he has tried the patience of his audience at the same time.

Beau Brummel is very far from perfection in its dramatic construction. If produced under less favorable circumstances—that is, with an ordinary company—it is questionable whether the piece would have obtained any marked attention from the critical fraternity. The principal drawback in the first sample of Mr. Fitch's work as a playwright, is the lack of dramatic action. Of all things, a modern audience abhors a "talky" play. It is extremely fortunate, therefore, that the abundance of talk in Beau Brummel is not of a tiresome character. On the contrary, the conversation throughout scintillates with witty retorts, partly compiled from authentic sources and partly supplied by the dramatist himself.

The play opens at the period of Beau Brummel's career when he has squandered his inheritance in attaining the reputation of being the best-dressed man in London. He is overwhelmed with debts and the prolongation of his fashionable mode of living is solely dependent on the continuance of the high favor in which he stands with the Prince of Wales. His creditors, however, become so urgent for payment that, at the suggestion of his valet, Mortimer, he makes a formal proposal for the hand of Mariana Vincent, the daughter of the wealthiest cloth merchant in London. In order to be off with his old love, Mrs. St. Aubyn, he introduces her to the Prince of Wales, who becomes a willing victim of her charms. On the same occasion he introduces Mariana and her bourgeois father, Oliver Vincent, at court. Mrs. St. Aubyn, seeing which way the wind blows, threatens to bring about the ruin of her former lover unless he renounces Mariana. Meantime Brummel has actually become smitten with Mariana, and the latter accepts him, partly to gratify her father's ambition for social advancement, and partly because she believes her lover, Reginald, untrue to her.

The nearest approach to a situation occurs in the second act. Old Vincent inopportunely arrives on the scene just as the Prince is making love to Mrs. St. Aubyn in a convenient recess of the salon at Carlton House. Under the impression that it is Beau Brummel and Mariana, he draws aside the curtain and exposes the Prince on his knees to the assembled guests. The Prince losing his temper, orders old Vincent out of the house. When Beau Brummel endeavors to come to his prospective father-in-law's rescue, the Prince openly insults him. Brummel coolly intimates that it is time to order his carriage, concluding with the historical impertinence of "Wales, ring the bell!"

The next day when Brummel is openly cut on the Mall by the Prince, he turns to Sheridan with the question: "Sherry, who's your fat friend?" another bit of impertinence derived from historical records. Two bailiffs, in search of Brummel, are held at bay by his promise to prove to them that he is engaged to an heiress. Mariana, however, encounters Reginald, who is a favorite nephew of Brummel's. She finds that her letters to him, entrusted to her maid, had never been delivered, and that her lover is still true. When Brummel becomes cognizant of this state of affairs he heroically renounces all claim to Mariana, and is led off by the bailiffs.

In the last act of the play we find the most fashionable man of his time eking out an existence in humble lodgings at Calais. In the second scene of this act he is reduced to abject poverty, and is actually starving in an attic at Calais, forsaken by everyone but his faithful valet. He is on the verge of insanity, and imagines that he is giving a dinner to the great people with whom he formerly had been on intimate terms. The imaginary reception is turned into reality by the timely arrival of the Prince, now George IV., and his suite, who happen to be passing through Calais. Old Vincent, Mariana, and Reginald, are also on hand to restore his tottering reason, and the play thus ends with a happy denouement which, however, is a perversion of actual facts, as Beau Brummel never regained royal favor, and ended his days in abject misery.

Richard Mansfield, who assumed the title role of the piece, again proved his ability as a character actor. He made a pronounced hit in the part, and delivered the witticisms of Beau Brummel with great effectiveness. His

make-up was wonderfully like the portrait of the famous fop, and his personation was delightfully artistic in its sublime egotism and characteristic impudence. D. H. Harkins gave an excellent portrayal of the Prince of Wales, and W. J. Ferguson was capital in the part of the valet. Adela Menor rendered the role of Mrs. St. Aubyn with charming grace and piquante vivacity. John C. Buckstone did what he could with the silly character of Lord Manly, and A. G. Andrews also made a creditable effort in the subordinate part of Sheridan. F. W. Lander gave a conscientious rendering to the character of Reginald, but he was at times altogether too conscious of his own personality, which robbed his acting of the requisite spontaneity. W. H. Crompton was seen to advantage in the character part of Abrahams, but the Oliver Vincent of Mr. Everham was by no means a brilliant effort. Agnes Miller was pleasing and effective as Mariana, and Mrs. Brutone proved a wary duchess. Beverly Sitgreaves was acceptable as Lady Farthingale, but indulged in rather too much by-play. Johnstone Bennett enacted the part of Kathleen with delightful comedy humor, and Miss Leigh gave a good character sketch of a French lodging house keeper.

The Carlton House scene was painted by Richard Marston, as a reproduction (from authorities), of the historically famous palace of the Prince of Wales, which was the work of Inigo Jones and other eminent architects and artists. The scene was characteristic of the English style in vogue for public buildings in the last century.

PALMER S.—CLARISSE.

A play in three acts, adapted from the French of Alexandre Dumas, by Rachel McAuley.

Gustave de Hauteville. Eben Plympton
Adolph de Morno. Fraser Coulter
Marquis de Hauteville. W. H. Crompton
Felix, lawyer's clerk. Howe Russell
Clarisse de Hauteville. Rachel McAuley
Clotilde Brown. Ida Waterman
Marie de Hauteville. Jenny Dunbar

It is a common thing in Paris when Alexander Dumas announces a new play, to jest about the new sermon shortly to be preached at the Comédie-Française. Paris goes to the theatre to hear the younger Dumas' brilliant rhetoric much as it goes in Lent to listen to a popular preacher at Notre Dame—less for the brilliancy with which his views are expounded. As the Duchesse de Bragance said once to Father Hyacinth, shortly after that celebrated preacher seceded from Rome, "Terrible as your heresies are, *mon père*, I must confess to enjoying them exceedingly." It is in a kindred spirit that people go to listen to Dumas' wild theories concerning certain social questions. His many fallacies are pardoned for the sake of his wit.

Three years ago when Francillon was first produced at the Français a loud outcry was made by a few moralists. How could such theories find support and sanction on the boards of the first theatre in France! Yet loud as were the protests, great as was the indignation, all Paris flocked to see it, and, thanks to the charm and ability of the interpreters—Bartet, Reichenberg, Febvre and Worms—forgot the wickedness and applauded the author. And Francillon passed into the repertoire as a matter of course.

But whether such a play, no matter how well written and well played, can be tolerated on the American stage is another matter. The experiment, however, was tried last Thursday afternoon at Palmer's Theatre when Rachel McAuley produced her own version under the title of Clarisse; or, A Wife's Wit.

Imbued with the necessity of toning down much that is objectionable in the original, Mrs. McAuley announced her version as an adaptation; but, like many others who have gone to the French with equally good intentions, she evidently found that to alter anything would be to spoil all. Barring the names of the characters all of which have been changed—and not in all cases for the better—her adaptation is a very close translation, and an excellent one at that.

The story of Francillon as told by Dumas and by Mrs. McAuley is the same. Clarisse de Hauteville is jealous of her husband and suspects that he has resumed an old love affair with a *demie-mondaine* named Rosalie. After a scene she warns him that the instant she receives proof of his infidelity to her she will follow his example and take a lover herself. She followed him to a masquerade ball, and, seeing him leave with another woman, accuses the first man she meets and asks him to take her to the Maison d'Or and sup with her in a room adjoining that in which are her husband and his *chère amie*.

The next morning she reveals everything. Her husband is about to strike her, but stays his hand. "No, a divorce," he says. His lawyer's clerk, who is at once summoned, happens to be the individual that Clarisse invited to supper. Questioned adroitly by a friend of the husband he makes things worse by refusing to say all he knows of his fair *incognita*; but, finally, Clarisse's friend Clotilde tells her of the interview and makes her believe that the clerk boasted of a conquest. "It's a lie!" cries Clarisse. The

truth is known at last and by this happy expedient a conjugal reconciliation ensues.

Mrs. McAuley—who is an experienced and versatile actress—was effective as Clarisse. The earlier scenes were a trifle heavy, but later on Mrs. McAuley warmed to her work and in the main gave a creditable performance. She was recalled several times.

Eben Plympton was very good as the jealous husband, and if he were less rough in his anger—at moments it suggested a Nineteenth Century Ingomar—and more the man-of-the-world, his performance would have compared favorably with the creation of M. Febvre. Fraser Coulter made an excellent *l'ami*, although a little more distinction of manner and a more deliberate delivery would have been an improvement.

One of the most interesting features of this author's matinee was the debut of Jenny Dunbar as Marie de Hauteville, the part originally created by Mlle. Reichenberg. Miss Dunbar is the ideal *ingénue*—childlike, quiet, full of fun and—a lady. Her acting was intelligent and excellent throughout, and she said the many pretty things Dumas makes her say with an ease, a grace and an intelligence that procured for her the instant sympathy of the audience and two or three warm recalls. With a little more training Miss Dunbar will be a creditable acquisition to the profession. Ida Waterman made an acceptable Clotilde and W. H. Crompton an aristocratic-looking old nobleman.

Two parts which Mrs. McAuley practically cut out, are those of the valet François, originally played by Coquelin cadet, and that played by Truffier.

There seems to be no reason why Clarisse should not be a profitable and a popular piece, if it were put up for a run in the season or sent through the country under favorable auspices.

PEOPLE'S THEATRE.—THE DEAD HEART.

Drama in a prologue and three acts, by Watts Phillips, revised by Walter H. Pollock.

Robert Landry. Joseph Wheelock
Abbi Latour. Henry Aveling
Comte de St. Valery. Thomas J. Branick
Legrand. W. J. Barclay
Touquet. Harry H. Dowley
A Woman. Miss Montgomery
Catherine Duval. Lizzie May Ulmer
Catherine Duval. Adele Payne

Some twenty-five years ago a sensational drama, by Watts Phillips, entitled *The Dead Heart*, dealing largely with incidents of the French revolution of 1789, was produced at the Walnut Street Theatre, Philadelphia. The scenery was new and the cast was strong, and as a consequence, though the play had no great merit, it had a run of four or five weeks. The hero was personated by Edwin Adams, who was probably as good a representative of the character as it has ever had; the heroine, Catherine Duval, was personated by Mary Gladstone, an actress of more than ordinary ability; the comedian was Vining Bowers; and the villain, La Tour, was presented by Mr. Wright, formerly of Wallack's, who acquitted himself so well that he fairly divided the honors of the representation with Adams. The piece was subsequently played in other cities, but even with Adams in his original role it is said to have proved only moderately attractive.

Within the last year, Henry Irving has revived the piece in London in a somewhat different form, and thanks to the admirable manner in which he has produced it and to the strong hold he and Miss Terry have on their public, it has proved a pecuniary success. As a consequence we, it would seem, are likely to be surfeited with *Dead Heart* representations during the coming season. James O'Neill is about to produce it at considerable expense in Chicago, and Louis James, we hear, is to add it to his repertoire.

That *The Dead Heart* will prove remunerative is by no means certain. At least that is our impression after witnessing the representation Manager W. A. Demmon gave it at the People's Theatre on Monday evening. Mr. Demmon is the first to present the Irving version in this country. He has provided new and elaborate scenery, appropriate costumes and an expensive, and in some respects, a strong cast. Yet, despite Mr. Demmon's liberality the old play did not seem to make an impression on the audience—which was large—that justified its resuscitation. This was due, in some measure, to the failure of the nominal star to realize expectations. Miss Payne lacks that quality that is the first demand of a melodramatic heroine—force. In stage parlance, she lacks ginger.

It is somewhat remarkable that Manager Demmon should select a play that is essentially a man's play in which to present a lady who is a candidate for steller honors. Miss Payne in the part of Catherine Duval, surrounded as she is, is certainly a long way from being lustrous. The real star on Monday night of the *Dead Heart* cast was Mr. Wheelock, who acquitted himself quite to the satisfaction of the audience, the more critical being the better pleased. Then came, in order of effectiveness, the Abbé La Tour of Mr. Aveling. While Mr. Aveling lacked something of the serpentine craftiness that is necessary fully to realize the author's idea, it was nevertheless a very creditable personation.

Miss Ulmer played *Ceriatte* with a good deal of vivacity, but treated her as an ordinary soubrette rather than as an Amazonian queen, a conception that, in competent hands, would give the character more prominence. One of the most effective bits in the piece—an old hag—was rendered by Miss Montgomery. Miss Montgomery had not more than a dozen lines to speak, but there was not an effect in any one of them that she did not fully bring out. Next week, *One of the Bravest*.

FOURTEENTH ST.—THE SILENT PARTNER.

Comedy in three acts, by Herbert Hall Winslow.

Sidney Backus. J. B. Polk
Hon. Peter Van Cott. John W. Parker
Jeff Barclay. Willard Lee
Mabel Van Cott. Helen A. Soule
Tillie Coombs. Julia A. Polk
Mrs. Martha Sackett. Fanny Denham Rouse

A much more than ordinarily amusing three-act comedy, by a young American author, Herbert Hall Winslow, had its first New York performance on Monday night, before a large and well-pleased audience, who gave the dramatist an enthusiastic call at the close of the second act.

The piece has been on the road, and in consequence, the players were in admirable drill. The plot is naturally somewhat slight. It deals with the scrapes one Sidney Backus gets into through carrying on his law business under the firm name Nemo and Backus, Nemo as the name implies having no existence. A scoundrel Jeff Barclay, in order to marry several women adopts the name of Nemo to cloak his villainies. Backus has only one client, a Mrs. Martha Sackett, and is employed by her to get a divorce from "Mr. Nemo" who has married and abandoned her daughter Angelica. Backus has also a wealthy friend, Van Cott, whose daughter, Mabel, is engaged to marry Backus. Barclay has likewise pretensions to the hand of Mabel.

One of Barclay's wives, Coral, has demanded of him a thousand dollars, which he steals from Van Cott under circumstances casting suspicion upon Backus. The graphophone in Backus' office, however, registers the words Barclay uttered at the time of the theft, and is the ultimate means of the exposure. In the course of the pursuit after Nemo by creditors, the impression is formed by Van Cott that Backus has murdered his partner, and most ludicrous situations arise out of the mistake. The piece is replete with bright, sparkling comedy and roaring farce.

J. B. Polk played the role of Sidney Backus, and invested it with a large amount of skillful by-play and effective humor. The strong comedy acting of Fanny Denham Rouse, as the vulgar Mrs. Sackett, a wealthy quack medicine dealer with an injured daughter, Angelica, was admirable, and convulsed the audience with laughter. Ella Hugh Wood acted the character of Angelica, in a rather incomprehensible manner. Alma Aiken, however, in the part of Coral, gave a truthful character sketch of the mercenary woman whose demands had made Barclay a thief.

John W. Parker enacted Van Cott, the hasty, half-cranky, retired broker, with great animation. Willard Lee portrayed the scoundrel, Barclay, in the conventional method of stage villains. A similar conventionality of treatment marked Edward Middleton, as Tony Tracy, a bill collector. Julia A. Polk was admirable in her pure comedy rendering of Tillie Coombs, a typewriter in love with Backus. Helen A. Soule was also deserving of high commendation as Mabel Van Cott, as she made a good deal of an ordinary part. The entire company were repeatedly recalled. The scenery was cleanly painted.

THE WINDSOR.—KNIGHTS OF TYBURN.

The Knights of Tyburn, which had its first production in this city at Niblo's, a few weeks ago, was presented at the Windsor Theatre on Monday night to a fair audience.

Clara Louise Thompson as Jack Sheppard made a capital boy, but at times was very stagey. Jeffreys Lewis won much applause for her fine emotional acting as Mrs. Sheppard. Harry Brown made a decided hit as Blueskin. W. L. Cleason as Jonathan Wild was very good. Louise Sylvester, however, as Mrs. Wood, was rather silly in her efforts to provoke mirth. The other members of the cast did nothing worthy of particular mention.

The scenery was very good, and the piece was well staged. Next week *True Irish Hearts*.

GRAND OPERA HOUSE.—THE PAYMASTER.

Probably no theatre in this city gave more amusement for the money than was obtained at the Grand Opera House last Monday evening. Most people would be satisfied to get *The Paymaster* with Duncan B. Harrison as the star, John L. Sullivan and Joe Lannon in evening dress as specialties thrown in; but this was by no means all, as Mr. Harrison favored the audience with a speech dwelling on the virtues of Mr. Sullivan and contradicting the report that the champion had been on a spree.

He promised to give one thousand dollars to any charity if the Champion of the World failed to appear at any performance during the week or in any way broke his contract.

Then the great John L. spoke his few lines as he alone knows how, and the audience grew enthusiastic. It was a night long to be remembered. Next week, Faust.

TONY PASTOR'S.—VAUDEVILLE.

Two large vaudeville and specialty companies, headed respectively by the Russell Brothers and Sheffer and Blakeley opened at Tony Pastor's Theatre before a large and delighted audience on Monday night. Among the array of vaudeville stars were, Layman, who impersonates distinguished men of the present time, the Inman Sisters, the ever-welcome Maggie Cline, Estrella Sylvia, John Binns, the solo cornetist and Satsuma, the Japanese juggler. Next week, Harry Kernell's Specialty company.

PROCTOR'S.—MCKENNA'S FLIRTATION.

Barry and Fay, who, by the way, are about as funny and clever in the line of comic Irishmen, as any on the stage, began a two weeks' engagement at Proctor's Twenty-Third Street Theatre on Monday night. McKenna's Flirtation, which enjoyed quite a run at the Park Theatre some time ago, and which has since been touring the country, was the attraction.

Barry as a Harlem building contractor was as amusing as ever, and Fay, who depicts the eccentricities of a retired "city-water" milk-dealer, kept the audience in constant and appreciative merriment.

The other characters are in capable hands, and four or five quite pretty girls fill up the gap with well rendered songs, choruses and dances.

KOSTER AND BIAL'S.—VARIETY.

Koster and Bial's Concert Hall offers, as usual, an entertaining variety performance this week. The popularity of Carmencita is constantly growing. Another enjoyable feature is the *pas de quatre* of the Gaiety skirt dancers. Florence Miller, the soubrette, and Millie Price, the eccentric dancer, also receive much applause for their clever specialties. Carmencita is to have a benefit this (Wednesday) evening.

AT OTHER HOUSES.

This is the last week of The Charity Ball at the Lyceum Theatre. The Private Secretary is to be revived at this house next Monday night.

The Grand Duchess will remain the attraction at the Casino until June 2, the date underlined for the production of The Brazilian.

The County Fair will close its prolonged season at the Union Square Theatre a week from next Saturday.

This is the final week of Rosina Vokes' engagement at Daly's Theatre. The triple bill consists of A Game of Cards, My Milliner's Bill and A Corsican Legacy.

Lost in New York is the popular melodramatic attraction at the Third Avenue Theatre this week.

LETTERS TO THE EDITOR.

MISS WAINWRIGHT'S SEASON.

PHILADELPHIA, May 14, 1896.

To the Editor of the Dramatic Mirror:

SIR.—I have heard it currently reported at different times that during the past season the salaries of this company were in arrears. Also, I have read in a dramatic paper—not THE MIRROR—that the season had been closed on account of indifferent business, etc.

As to the first charge I will say that each and every member of Miss Wainwright's company were paid their full and regular salary for the week on each Saturday after the matinee, in fact, before it was fairly earned. This I know, as we were all paid when gathered together upon the stage. Never did I hear a member hint at any deduction from what was due him.

Miss Wainwright did not close her season on account of ill-health, for I knew, as did the entire company ten or twelve weeks ago, that the season would end in Chicago on May 3. Furthermore, my contract, and I presume it was worded in the same manner as the rest, stipulated a season of thirty weeks. We played thirty-four weeks, and made return dates to several large cities, which certainly is not indicative of failure in any sense.

Every member of Miss Wainwright's company has re-engaged with her for next season, excepting myself, my retirement being purely for business reasons. I almost forgot to mention the fact that we were laid off occasionally, contrary to contract, and for various reasons; but the little envelope invariably contained at the end of the week our full salary.

Miss Wainwright is a bright, energetic woman, who, in Twelfth Night, gave the American public a Shakespearean revival worthy of comparison with any of Mr. Irving's productions, and the public repaid her, and not by staying away. I have said so much in simple justice to an actress who never forgot her company.

Very respectfully,
FRED. G. ROSS.

WHO CAN BEAT THIS?

NEW YORK, May 5, 1896.

To the Editor of the Dramatic Mirror:

SIR.—In looking over my old route books I have compiled the following figures: can any other young actor show a more trying experience? I have been a member of the profession five years, have worked 101 weeks, played 124 parts in 110 pieces (dramas and farces), giving 1,515 performances.

STUDENT.

A CORRECTION.

NEW YORK CITY, May 10, 1896.

To the Editor of the Dramatic Mirror:

SIR.—In a recent issue of THE MIRROR it was stated that Mr. Robert Hilliard had been re-engaged for the title part in Mr. Barnes of New York and that the next season would begin on July 25.

This is a mistake. The next season of the Mr. Barnes company will begin on September 1, at the Tremont Theatre in Boston, and the title role will be played by

Yours respectfully,
JAMES NEILL.

FAY TEMPLETON WILL STAR,
PARIS, May 9, 1896.

To the Editor of the Dramatic Mirror:

SIR.—Only a line to say that it is my intention to star the season of 1896-97 under the direction of Mr. William L. Lykens. I hope you will make use of this to contradict all reports to the contrary.

Very truly,
FAY TEMPLETON.

THE HANDGLASS.

ONE of Colonel Ochiltree's friends has written an epitaph for him: "Here lies Thomas Ochiltree. He never did anything else."

† † †

TALL oaks from little acorns grow. Tony Pastor used to be an infant prodigy in 1846.

† † †

BARNUM's moral ballet went through Yale College a week or two ago, and the students thought it was a Woman's Christian Association, out for an airing.

† † †

DEBATING clubs are the correct wrinkle in Western "society" at present. One literary club is discussing "Should the 'R' in dog be sounded?" and an Author and Artists' Association are talking over "What is it Best to Write?" When it's a play it is frequently best not to write it at all.

† † †

THE little daughter of a scenic artist recently dilating upon her newly acquired knowledge of geography proudly informed her astonished papa that she had learned where the "Merry Geranium Sea" was, and that a volcano was "a mountain which sent forth flames, smoke and lager."

† † †

MISS DE SPYSTER was heard to remark last week that it was high time this ballet reform movement was started.

† † †

Now is—

When the Springtime's nearly done,
And the bloom is on the rye,
When the season's race is run,
When the soubrettes homeward fly!

† † †

PAULINE HALL is severally announced by the press to have "broken down," to have "written a novel," to have "canceled her contract with the Casino management," also, that she is "being followed" from town to town by a Washington diplomat, who is "persecuting her with annoying attentions." Miss Hall's bicycle proclivities should stand her in good stead if this last is the case.

† † †

When the actor comes in from his tour in the West,
And bores you by talking about it,
To believe all the stories he tells, is it best?
Well, maybe it is, but we doubt it!

† † †

A HELENA paper says that a celebrated prima donna carried off a \$20 vase which a hotel proprietor had gallantly placed in her room with a bouquet. He intends to label it, the next time.

You may break you my shatter
The vase if you will,
But if you take it away
'Twill be charged in the bill.

† † †

JUST before the close of the Mr. Barnes of New York season a quartette was formed among the company, and the following madrigal was composed and sung to the manager, Mr. Thomas Baker, to whom it was dedicated. It is called "Embarrassment."

O, Salary Day!

" " "

" " "

Can you tell me where our salaries have gone?

We're left forlorn, to sigh and mourn,

Can you tell me when the next Pay Day will come?

The Ghost has walked!

" " "

" " "

The Ghost has walked for many a happy week,

But now he's fled, and hope is dead,

So we'll gather up our duddies all and sneak,

O, Actors, we!

" " "

" " "

Oh, Actors we, that is, we actors were,

But the season's done, the Summer's come,

Could we only get a job to drive a car!

Those good hotels!

" Parlor cars!

" good hotels!

" Parlor cars;

In which we've lived the season through,

No more we'll bluff the clerk so tough,

For now a room on the fifth floor will do!

So say we all of us, etc. (ad lib.)

† † †

AT A CONVERSATION.

MISS ROSE BUDDE.—Are you a victim to the Marie Bashkirtseff craze, Mr. Manhattan?

MR. MANHATTAN.—No, didn't know she was in town. I don't think she can beat Carmencita though.

† † †

A MODERN INSTANCE.

"George," she said, and a tender Jeness-Miller smile lit up her fair young face, crowned with a blowse of sun-gold hair, "I have a great favor to ask. Will you grant it?"

"Anything—Ethelrida," he answered, bracing himself against the hat-stand.

"Then George," she said shyly caressing the lappel of his Plymouth Rock Mackintosh,

"Barnum is in town and I want you to take me to the circus."

A grey pallor came across his face and he turned moodily away.

"Anything but that!" he hissed between his (\$10 a) set teeth, and then thrusting her rudely from him, he strode down the stoop and was soon lost in a labyrinth of swing-doors bearing the mystic word "Push."

He had taken another girl to the circus the

evening before and he could not stand three rings twice in the same week.

† † †

HOPPERISMS.

From Castles in the Air.

"He talks English, looks German, dresses Italian and walks Spanish. He must be an American!"

"Here's to a long life and a merry one, a quick death and a happy one, a true girl and a pretty one, a cold bottle and another one!"

(Addressing his army.)
"March—Forward!" (to the audience) I'm getting to dislike that army. I'd swap it for a good tip on the Suburban to-morrow."

† † †

THIS announcement from a Quebec letter is calculated to dampen the enthusiasm of the wood-be elevators of the drama: "The special feature of the presentation was a large tank containing 30,000 gallons of water, which Manager ——— had built for the occasion."

OBITUARY.

FRANK WOODSON.

Frank Woodson, the well-known comedian, died at Boston last Wednesday from heart failure. He was thirty-eight years of age and was born in Taunton, although he passed most of his life in Jersey City. Early in life he joined the Fanny Herring company, playing comedy parts and assuming the duties of stage manager. He was a general favorite, and remained with Mrs. Herring's company for several years. Afterward he "doubled" with several variety people, doing what is known on the stage as a "double turn." He had for partners at different times Raymond, Peters and Charlie Frey. While with the Aberle Minstrels he prefixed "Senator" to his name, which has clung to him since, doing a single act and introducing his stump speech. All the variety people knew him, as he played from Maine to California and through the South. Last Fall he joined the Nickelodeon Minstrels, and acted as stage manager at the Nickelodeon up to the time of being taken sick, some five weeks ago. He failed rapidly. He leaves a wife, professionally known as one of the Alberti Sisters, who is also critically ill, a mother and a brother and a sister. Mr. Woodson's body was brought to his home in Jersey City where the funeral took place on Sunday and was largely attended, many professionals being present.

NOTES.

May Durfee, of Nat Goodwin's company, died last Wednesday at Missoula, Mont.

Charles Solomon, father of Edward Solomon, the composer, and Fred Solomon, the comedian of the Casino, died in London on last Thursday. He was seventy-three years old, and was a well-known musician.

A TALE OF WOE.

Edwin Parrish, who was out with the Daniel Bandmann company, recently arrived in this city, and makes accusations of a most unpleasant nature against Mr. Bandmann. If these charges can be corroborated, Mr. Bandmann will find it a difficult matter hereafter to get actors to sign with him. The following is Mr. Parrish's story, and is given as it was narrated to a Mirror representative:

"After I had closed the season with Walter Mathews and was playing in The Two Orphans in Philadelphia," began Mr. Parrish, "I received through my agent, in this city, an offer to go with Mr. Bandmann and Mrs. Bowers and their Shakespearean Festival company, on a tour of the Pacific coast. I also received a telegram from Mr. Bandmann's lawyer, telling me that my advance money was waiting for me.

"Well, I came on here. As you well remember, Mrs. Bowers did not go with the company.

"I received a number of telegrams and letters from friends advising me not to go, but as I had \$800 worth of costumes for the legitimate lying idle, I thought it better to use them than to pay storage.

"In this city the first hitch occurred. I was not paid my advance money as had been promised. Ida Solée, who was also engaged, and myself, went to Duluth, Minn., where the company had formed. This was in November. At the very first rehearsal held on the night of our arrival, when we were both thoroughly fagged out, Miss Solée was grossly insulted by Bandmann, who told her that she ought to be doing 'upstairs' work in a hotel instead of trying to act.

"The record of the season is most interesting. At Butte, Mont., Bandmann, through his own fault, lost a night by missing a train, and deducted a night's salary from us on account of it. In fact, he paid the first week's salary and paid salaries up to the time when we arrived at Tacoma, Wash. That was for five weeks straight out of the sixteen we were engaged for. Perhaps another five weeks' salary was paid by him in dribs and drabs, by twenty-five cents and fifty cents, that the members had to get from him to pay their meals. He had never given them enough to allow of their getting away, or the chances are that none of them would have remained. Out of the sixteen weeks, too, which he

claimed were all to be on guarantees, there were only three guarantee weeks, and the experience at Helena will show you how they turned out. After the first night in that city, when the public found out that Mrs. Bowers was not with the organization and the company was not strictly the first-class one it was represented to be, the tickets were out on sale all over the city for twenty-five cents each.

"While we were at Portland, Ore., Mr. Bandmann sued The Oregonian of that city for libel, and kept the company there for five weeks, saying that it was owing to the floods. He received a verdict of \$500 or \$600, but none of the company got a penny for the five weeks. The season was to have closed on March 14, but it did not, and the company being without funds, had to stay.

"My only object in remaining with him, however, was to bring suit against him for salary. I got judgment at Fremont, Neb., for \$169.42, my claim for salary. When I entered his dressing-room with the sheriff, Bandmann stood there with his Shylock costume over his street dress, and boasted that he had not been on the stage for thirty-two years for nothing.

"I am still waiting to have that judgment satisfied, but I consider myself extremely fortunate in being able to get away from Bandmann. My only object in telling my story is to warn the members of the profession from engaging with him."

* * * The rates for "Open Time" in THE DRAMATIC MIRROR are: One announcement (one date), 50 cents; for each additional date, 25 cents. Subsequent insertions at same rates.

OPEN TIME

The Following Dates are Offered to Traveling Managers.
Write or Wire.

ANESBURY, MASS.—Opera House—Any date between May 21 and 31.

ALBANY, N. Y.—Proctor's Opera House, May 26, 27, 28.

BOWLING GREEN, KY.—Potter Opera House, September 3, 4, 5, 6.

BROOKLYN, E. D.—Jacobs' Theatre—week June 2.

BROWNSVILLE, TENN.—Opera House, Oct. 1—Fair week.

BUFFALO, N. Y.—Court Street Theatre—weeks June 16.

CEDAR RAPIDS, IA.—Greene's Opera House, May 19 to June 14, inclusive; June 30 to Sept. 6, inclusive.

CHICAGO, ILL.—Clark Street Theatre—weeks June 2, 30, July 7, 14.

CHICAGO, ILL.—Academy of Music—week June 30, July 7.

CLEVELAND, O.—Jacobs' Theatre, June 23, 30.

HARTFORD, CONN.—Proctor's Opera House—week May 26.

HOBOKEN, N. J.—Hoboken Theatre, May 26, 27, 28.

KANKAKEE, ILL.—Arcade Opera House, July 3, 4.

LYNN, MASS.—Proctor's Theatre, weeks of May 26.

NINNEAPOLIS, MINN.—Bijon Opera House, weeks of June 15, 22, 29.

MARSHALL, NO.—Marshall Opera House, Sept. 1, Fair week.

MONTREAL—Theatre Royal, June 23, 30.

NEW YORK CITY.—Third Avenue Theatre, June—weeks 23, 30.

PATERSON, N. J.—Opera House, May 29, 30, 31.

PHILADELPHIA.—Chestnut Street Theatre week May 29.

PHILADELPHIA.—Lyceum Theatre, June 2—week.

ROCHESTER, N. Y.—Academy of Music, June 9, 16—weeks.

SYRACUSE, N. Y.—Grand Opera House, May 26, June 2.

TROY, N. Y.—Jacobs' Theatre, May 26.

TORONTO, CAN.—Grand Opera House, June 23, 30.

UTICA, N. Y.—Jacobs' Theatre, May 21, 28, 26, and all June.

WILMINGTON, DEL.—Grand Opera House, May 29, 30, 31.

WORCESTER, MASS.—New Worcester Theatre, May 29.

ECIRPAC'S CHAT.

ACTORS AND THE OTHER ARTISTS.

The peculiar nature of the artist reveals itself in many various ways. His personal appearance is generally unlike that of his more practical brethren of sordid aspirations.

Almost always the musician combs his ample crop of hair downside-up, wears glasses, is oblivious to vulgar surroundings, and often devoid of tact; but we forgive him. For him the street car bells may tinkle an imaginary melody; to him the evening wind among the trees sings some sort of song, to which the leaves keep time; and there is a Wagner chorus in the very blizzard.

And then the painter! He is not less engrossed by the suggestion with which the homeliest and most common things beset him. A simple face; a bit of an alley, where, mayhap, one cellar door may glow in the radiance of a sly touch of the setting sun—even the humblest subject oftentimes inspires him to loftiest effort.

And then the poet! Who can tell how grandly the narrow little dollar-a-week hall bedroom expands, and is lifted and suddenly becomes a glorious palace; or, how the daisy, in its tiny pot upon the window ledge, grows and grows until it seems a wondrous, sombre forest, under whose grateful shades he dreams and sometimes conquers.

And then the actor! How eagerly hies he himself away to the base-ball match!

But we actors differ from our fellow artists in manifesting an ungenerous conservatism that marks an indifference to the common aim of the fraternity. The poet stands before the canvas which suggests the song; the glowing words are written, and Terpsichore and Calliope send quick and ardent messengers to tell the story in the sweetest way that ever story could be told. Then comes the actor's part. He plays it well, but he doesn't care very much about the other fellows who made it for him.

The genius of acting is peculiar unto itself. The musician must spend years of patient labor in acquiring perfect mastery of his instrument ere he dare brave a hearing. The poet shuts himself close in his closet, and night after night, away into the small, wee hours, devours his maybe meagre store of books, loving them, in part selfishly, for what they teach him. The painter, even in his little resting time, seeks mountain, wood and dell that he may learn their wondrous and eternal stories.

The good actor need not live the devoted life of the other artists. We might discuss the why and wherefore, but it would take too long.

Just now I'm thinking of a young actor. He is gifted and is always making vulgar hits. He could become a great actor. He is very likely delighted with the sudden prominence he has achieved. His days are spent half in sleep and half in sporting discussions and on the Broadway promenade. He is fond of popular saloons and the congenial companions he finds in them. With all his genius, it is doubtful if he will ever amount to anything.

As I said before, the good actor need not live the devoted life of the other artist. But, the good actor would be a better actor if he did.

However, we are not all of us flippant in our work. On the contrary, many of us are earnest and ambitious, but our ambition usually partakes of a quality quite foreign to the spirit that makes the world rich in gifts from the other artists. You see, the other artists love their work and not themselves.

When the painter stands enraptured and in tears before the canvas that tells him of his dream's fulfillment, he feels the joy of triumph then and there; nor can the approbation of the world enhance the sense of victory.

And many times the poet has not paused to notice that the blossoms of his genius have fallen as seeds in barren places, or ever noted failure.

And then the modesty of many other artists!

Gifts innumerable and precious have been generously laid at the feet of Art by men and women who have not wished that we should even know their names.

Now, when we do anything clever we want to be noticed and applauded for it. That's all right. But, I'm afraid that, unlike the other artists, we prefer the notices and applause to the personal satisfaction of having achieved something good. Eh?

In fact, sometimes, perhaps, we didn't know that we were achieving anything good until we got the applause and notices. And in spite of this frequent ingenious unconsciousness of our own genius on Monday, we are not at all surprised when we wake up and find ourselves famous on Tuesday.

ECIRPAC.

THE RISE OF THE TANK

And lo, for many years there were no new plays in the land of Victoria.

For the men that should have been drama-

tists took the same old play, and they boiled it in a tank, and mixed it up:

And they called it by a new name, and offered it to the multitude.

Though it afflicted the Critic as with dreams in the night, yet the multitude swallowed it with much greed:

And called aloud for more.

Yea! even though its men were imbeciles, and its women freaks, and the incidents of the mixture like unto horrible fantasies.

For the painter and carpenter had much skill, and their work covered all, and the multitude bowed down before them.

But the boilers of this drama were sore afraid. For they feared that the people would demand something that was new.

And they knew not, neither had they dreamed, of anything that was not venerable in its years.

But one day one of them communed long within himself, and when he spoke to his fellows they fell upon his neck, and wept.

Then, rising up, they filled the tank with water, and put toy boats upon its surface, and bridges over it.

And underneath the water places of great depth, even above the waist of the woman that was leading, into which she might be thrown.

And they surrounded the tank with much canvas that was painted, and with much paper that was colored, and with athletes and people that were acrobats, and with singers that did make much music.

And with a dramatic company.

And lo! the multitude flocked to see this wonder of wonders.

Yea! even until the place of shows was filled to repletion, and there was room for no man more.

And so the tank became great in the land!

THE BEGGAR.

A beggar sat singing in the sun under a hedge. He gnawed a crust of bread and a tiny stream, clear and cool, sparkled at his feet. The birds twittered above his head, the butterflies lit on his ragged coat. A cow, brown-eyed and placid, grazed in the meadow, and from the distance echoed the farmer's voice, urging his stolid oxen.

Softly he sang, crooning a ditty of bygone days—the words forgotten—almost the tune. Then, laying aside the bit of crust, he bent and drank of the fresh and rippling brook.

"I wish I was a millionaire," he murmured dreamily.

"You shall be," answered a tall, golden bettercup, swaying to and fro, among myriad green blades.

The beggar stared and stared, till at last the broad sweep of grass seemed to melt away, leaving a long, green billiard table.

The chirp of the robins changed to the chatter of idle men who were rolling the buttercups and daisies, which somehow resembled ivory balls.

Glancing at the dancing water, reflecting his tattered cap and sun-burned face, he saw instead, a stately mirror, which showed him clad in fine attire, with rings upon his fingers.

A solemn butler entered, announcing in low, respectful tone:

"Dinner is served, my lord."

Then the beggar—for it was he—turned, and bade the guests to table.

His laces scratched him and his shoes pinched, but this was forgotten at sight of the gorgeous display of china and silver filled with choice viands and costly wines.

Fair ladies graced the board, and opposite the beggar sat one cold and queenly, who called him husband.

He ate of the rich food, but it satisfied him not. A weight seemed pressing on his vitals.

Athirst, he drank of the foaming nectar, but it left his throat still dry and parched.

He rose; and passing through the portals of the mansion, stepped into an open carriage, drawn by jet black horses, who fretted their shining bits, impatient of restraint, and dashed adown the road, filling his eyes with dust, and his heart with fear.

Suddenly they halted, and alighting, the beggar entered a great stone building, massive and grey.

A crowd of clerks bowed low. They came and went, presenting papers and messages, till his head whirled, and his eyes ached.

Each time he leaned back in his chair some potentate appeared, compelling him to rise. And thus it went on, until the sunbeams died, and shadows were born.

Pained and weary he was driven home.

The cold and beautiful woman who called him husband, moved amid her guests with shoulders glistening and jeweled hands.

After a sumptuous feast for which he had no appetite, arrayed in dull black clothes, he joined my lady at the opera.

The heat, the glare, the noise, the glittering gems, the loud music, the clanging cymbals, the countless colors, all confused and irritated him. Moving uneasily in the close-curtained box, he awoke.

The cow, brown-eyed and placid, grazed in the meadow; the birds twittered above his head; the butterflies lit upon his coat, and far afield, the farmer urged his stolid oxen.

The beggar nodded to the buttercups, drank of the silver stream, finished the bit of crust, and smiled. PEARL EYTINGE.

GOSSIP OF THE TOWN.

E. H. PRICE will manage the Clara Morris company next season.

THEODORE BRONLEY will manage Lawrence Barrett next season.

MARK PRICE will produce his new play, Branded, in this city next month.

LILLIAN LEWIS will open her season in this city on Aug. 25.

LILLIAN RUSSELL christened the cutter *Sw Crow*, which was launched from Mill Rock Island last Saturday, and which sailed for Europe under the command of Captain Robert Russell.

LAWRENCE BARRETT and AL Hayman will be passengers on the *Lake*, which sails from Southampton for New York next Saturday, the 24th inst.

FREDERICK A. HODGSON, manager of the She company, has had the honor of having a steamer named after him at Collingwood, Ont., his native town. The vessel was built for Noble, Davis and Co., wholesale fish dealers, at Collingwood.

A new opera by Richard Stahl and Webster C. Fulton entitled *The Sea King*, will be produced at the Chestnut Street Theatre, Philadelphia, on next Monday night, by the W. J. Gilmore Opera company.

HELEN WINDSOR has been engaged by Charles Frohman for next season. Miss Windsor will sail for Europe on June 4 to secure the costumes for *Belasco* and *De Mille's* new play.

KATE BYRON presented her son Arthur with a fine horse on his return from his first theatrical tour. Young Byron has named the animal Red Cloud after the part he played in *Across the Continent* on his first appearance on the stage three months ago.

FRANK PALMER, the musical director, has been re-engaged for Hoyt and Thomas' forces.

LILLIAN RAMSDEN, who has been with Hoyt and Thomas for two seasons, has made one of the hits of the production by her clever dancing.

THE Graves' Costume Company has secured the contract from W. J. Gilmore of Philadelphia, for furnishing the costumes for the production of *The Sea King*. It will run into the thousands of dollars. Besides this, the Graves Company has orders on hand for costumes for four opera companies.

ROBERT DOWNING has just finished a successful season of thirty-five weeks. He writes that his bookings for next season are all closed, and that he has engaged his company for twenty-seven weeks.

MRS. HARRY GLIDDEN of Cleveland, O., painted a life-size portrait of Pete Baker, which was presented to him at the Cleveland Theatre on May 14, during the second act of *The Emigrant*.

WEBSTER C. FULTON, a New York journalist, has furnished the bulk of the libretto for *The Sea King*, the comic opera which is to be produced at the Chestnut Street Theatre of Philadelphia on May 26. The music was composed by Richard Stahl. Mr. Fulton is also the co-author with James A. Welch of a new farce-comedy called *A Great Hit*.

AT the meeting of the stockholders of the Broadway Theatre, last Tuesday, Frank W. Sanger was re-elected President; D. B. Ogden, Treasurer, and T. Henry French, Secretary.

BARTLEY McCULLEN will open his Summer season at Peak's Island, Me., during the first week in July.

ARTHUR WILLIAMS, who was manager for Dore Davidson and Ramie Austin this season, will again manage the Leland Ocean Opera House, Long Branch, this Summer. Under his management last year the house was a financial success for the first time.

THE UGLY DUCKLING is the title of Paul M. Potter's new play in which Mrs. Leslie Carter will appear at the Broadway Theatre in November.

FRED PERKINS has been engaged by William Lykens as musical director at the Fay Templeton Opera company.

S. MILLER KENT is reported to have purchased a half interest in *The Kanuck*, the new play by McKee Rankin and Fred Maeder, to be presented at the Bijou Theatre in July.

WILLIAM T. PRUNETTE and William Broderick, of the Emma Abbott Opera company, sailed for Europe last week on the *Majestic*. They will return in time to commence the next season with Miss Abbott, which will open in Cleveland on Sept. 8.

THE Said Pasha company has stranded at Salt Lake City, and the members and chorus both are left there without means. Salaries have not been paid for fully a month.

D. A. BONTA, of A. M. Palmer's business staff, has purchased the rights of *Paupers Up to Date* for this country and will produce it next season with a company in which will be Louise Montague, Annie Summerville and Frank David.

GEORGE OSBORN will join the Shattuck company at the Star Theatre this week.

LITTLE ELMA and Alice Brown are both at liberty for this Summer and next season.

THE tours of Richard Mansfield, the Boston Ideal Opera company, and The Editor are being arranged by Klaw and Erlanger, who are also preparing for James O'Neill's tour in *The Dead Heart* to be produced at Hooley's Theatre, Chicago, this week.

LITTLE MABEL, daughter of the journalist Stanley McKenna, is to make her debut at the benefit to be given to Robert A. Duncan at the Union Square Theatre next Sunday evening.

EDWIN A. BARRON has been re-engaged by Robert Mantell for next season.

LIZZIE EVANS will close her season of forty-two weeks in Hoboken on next Sunday night.

KLAW AND ERLANGER, in addition to their general business last week, filled 148 weeks of time as follows: For Annie Pixley, eleven; Louis James, sixteen; one of the Great Metropolis companies, twenty-nine; Denman Thompson's Two Sisters, fifteen; Richard Mansfield, seven; The Editor, seventeen; Jefferson-Florence, six; Warde-Bowers, fifteen; Nellie McHenry, five; Clara Morris, five; Roland Reed, five, and The County Fair, twenty-two.

EDDIE COLLYER, brother of Dan Collyer, is meeting with gratifying encouragement in his efforts to impart the art of stage dancing to members of the profession and those who intend to follow a theatrical career. He has at present forty-four professional pupils, including Katie Rooney, daughter of Pat Rooney; Evelyn Dougherty, daughter of Hughey Dougherty; Alice Bryant, daughter of Billy Bryant; Maggie Ferguson, daughter of Barney Ferguson, and Carrie Collyer, daughter of Dan Collyer.

LETTERS for the following professionals are lying at the post-office at Newcastle, Pa.: Jules Cluzette, R. C. Gardner, Dick Gardner, F. W. Holland, Miss Sadie Lane, Mrs. Fred E. Queen (2), Manager in Clover company.

A new play, entitled *Heartbound*, will be given its first production in Cleveland during the second week in July. A strong company has been specially engaged by Mr. Breslea, who is also having special scenery painted for the representation by the artists of the Lyceum Theatre in that city. For a play that has never had a production, *Heartbound* has had a remarkable success in its bookings, seventeen weeks solid time having been already secured.

THE following company has been engaged by Edwin Arden to support him in his new play, *Raglan's Way*, to be produced at the Union Square Theatre on June 9: Nelson Wheatcroft, R. F. McClannin, Clement Bainbridge, F. E. Locke, C. W. Vance, Minnie Seligman, Mattie Earle, Annie Blanche and Little Dot Clarendon. William Seymour will stage manage the production.

THE Paris *Figaro* has, adjoining its handsome offices in the Rue Drouot, a room or hall called Salle des Dépêches, which is half a bureau of information and half a museum. Besides having on the walls copies of the principal illustrated papers of the world, it contains all the curiosities of science, literature and art that may happen of timely interest. The Salle is always open to all comers and is always thronged. A report from Paris states that the latest acquisition to the place is one of the bronze inkstands presented some weeks ago as a Shenandoah souvenir at Proctor's Twenty-third Street Theatre. It appears that it is exciting considerable curiosity among the Gauls, and that the part of the room where it is on view is always packed with sightseers. Could Mr. Bronson Howard wish for a better advertisement?

PERCIVAL T. GREENE, manager of the Academy of Music at Toronto, Canada, writes that his receipts for the past season were remarkable for a new house. The Academy is now under the control of C. J. Whitney of Detroit, Mich., who has leased the theatre for a term of years, and will hereafter attend to the bookings. The house is to be greatly improved this Summer. A handsome gallery is to be added, which will greatly increase the seating capacity, and proscenium boxes are included in the architectural reconstruction of the auditorium which, when completed, will make the Academy one of the finest opera houses in Canada.

THE following gentlemen were re-elected directors of the new Madison Square Garden, at the meeting of the stockholders last Tuesday: Hiram Hitchcock, J. Pierpont Morgan, Charles Lanier, Adolf Ladenburg, Darius O. Mills, Frank K. Sturgis, Hermann Oelrichs, Thomas W. Pearsall, William F. Wharton, Henry L. Nicholas and Henry H. Hollister. William A. Haines was re-elected Secretary, Thomas W. Pearsall, Treasurer, and Samuel W. French and Son, General Managers. Work on the new garden is rapidly nearing completion. A duty of \$7,316, with fines and costs of seizure, will have to be paid for the ballet costumes which were seized at the New York Custom House.

STAGE STORIES.

AN EVENING WITH A "LAWYER."

BY HART CONWAY.

Joe Hawley a coward? Certainly not! You've seen him shirk a fight, you say? Very likely! Mother Nature wisely prompts her weaker children to avoid physical contests with the athletes and bullies of her family. The fact is, a good deal of the talk about the "pluck" of this or that muscular brute is sheer bosh. Given strength above the average and cultivated skill in boxing, and the confidence engendered by these advantages is called "pluck." Given strength below the average and no such skill, and the recognition of these disadvantages is called "cowardice."

Joe, I grant you, is nervous; but nervousness is not cowardice. And I tell you, these nervous fellows, in moments of unusual peril, will often display a cool courage and self-possession that you might look for in vain in many of your pugilistic pets.

I can tell you a story illustrative of this in Joe, to the *dénouement* of which I was myself a witness. The incident occurred one year ago.

The company to which Joe and I were attached was lying off for a week, and, as we both love the country in Winter as well as Summer, I had readily seconded his proposal to spend the idle time at the little village of Carmel, N. Y., a favorite resort of Joe's.

I should say "town" of Carmel, for a town it is, and the county town, too, boasting a court-house, a jail and a sheriff; the incumbent of that office, at the time I speak of, being a tall, raw-boned old fellow of few words, and as kindly and gentle as the Vicar of Wakefield himself.

Joe had been "in luck"—that is, he had been acting all the previous Summer, and had done no little work besides in the way of writing, and so was in rather an over-wrought, nervous condition. But it is not in him to be absolutely idle, and even during this week's vacation he was at work on a melodrama, and on this particular day had been absorbed in his work hour after hour, so that by evening his nerves were in an almost unbearable state of excitement.

Thinking to get a long night's rest, Joe retired to his room about nine o'clock; but, once there, he realized the impossibility of getting soon to sleep and, as it was a clear, moonlight night, he resolved to take a solitary walk as a sedative.

I was seated in the bar-room of our hotel—Lockwood's—chatting with four or five village cronies, including the good old Sheriff. Joe took with him one of those tapering walking-canes, with a heavy, egg-shaped head, that come from Penang and are facetiously termed "lawyers," as, with one in your grasp, you are supposed to have the law in your own hands.

With the "lawyer" therefore as his companion he stepped out into the deserted street. The moment he did so the stillness and the sense of solitude struck upon him with a chill sense of depression. As he stood still, in momentary hesitation, he could hear our cheerful gabble and laughter in the bar-room, the yellow light from its window streaming through the shadow of the verandah, and he was tempted to give up his contemplated walk and join us. But his pride fought with the vague fear that had come upon him and, with an effort, he strode away. Soon he found himself passing through the fantastic shadows of a row of tall, skeleton elms that added a deeper gloom to the dimly lighted Court-house and its low-browed jail. Emerging somewhat hurriedly from this ghastly avenue he actually started as his eyes suddenly encountered the awful words: "Prepare to meet thy God!" He recovered himself immediately for he recognized the inscription as one that he had often seen before and smiled at the vain work of a fanatic. Try as he would now though to forget the words, they would return again and again like a warning of danger.

While yet under the influence of the shock he had experienced, he found himself in the open road with not a house in sight. The sense of utter loneliness was now almost overpowering; but on he tramped; the crunch, crunch of the frosted snow under his feet being the only sound that broke on the all-pervading stillness. The undulating spread of snow to right and left was ghastly as death in the cold light of the moon, and the shadows seemed to be of unusual blackness and depth and mystery. So still was it that the air seemed to be listening to his footsteps and his breathing.

He tried whistling, but the shrill sound startled him and emphasized his loneliness, and it seemed like violence done upon the mysterious, sacred silence.

About three-quarters of a mile from the village—town I mean—and resting on a gentle slope that rises from the left side of the road as one goes North, is the cemetery. Joe had just passed this field of the dead and had heaved an involuntary sigh of relief, when suddenly his heart gave a great leap, a wave of hot blood surged through his veins and throbbed in his temples, then as quickly sub-

sided, leaving in its place a curdling chill. In the shadow of an oak that stands a little way beyond the cemetery and on the same side of the road, he saw the dim outline and heard the low muttering of two slouching, evil-looking men. He took no apparent notice of them and passed on. But he had not taken a half-a-dozen steps when a hoarse voice called after him: "Say, mister!" Joe affected not to hear and kept on. "Say, mister!" called the voice louder than before. This time Joe had to stop and face about, saying as steadily as he could: "Well, what is it?" The better to be prepared for consequence and at the same time to assume an appearance of unconcern, he lightly swung the heavy end of the "lawyer" under his left arm, rested the fingers of the left hand on the back of the right wrist and so "stood at ease," as it were, awaiting developments. "Say!" continued the voice, assuming a pitiful whine, "How far is it to New York?" "Fifty miles," answered Joe. "Fifty miles!" whined the voice. "Fifty miles! an us two poor fellers quite wore out and not the price of a night's lodgin' between us!" The owner of the voice and his silent companion had come from the shadow of the oak by this time, and Joe saw that either of them was heavy and strong enough to crush him with one hand. As ill-luck would have it, too, the moon was full on his own face, and he felt that it was pale. But he managed to keep a steady eye on the two men. "Couldn't yer manage to help two pore fellers," continued the whining brute, "two pore unfortun'it workin' men as is 'urryin' on tew New York in the hopes o' gettin' a job?" While he spoke he kept drawing furtively nearer and nearer, his silent companion closing up with him. "Sorry," said Joe, "but I didn't happen to bring any money out with me."

Somehow his nervousness was leaving him; a tingling, "guilty" feeling was taking its place.

"Sure?" asked the hulking brute. "Sure yer ain't got the price of a night's lodgin' about yer?" He had now got within ten feet of Joe, and all at once dropped the whine and cringe he had assumed and advanced on Joe—savage and threatening. "You lie, you mean, sneaking cur!" he growled. "Come, now! Hand out all you've got—quick, or I'll rip your heart out—damn you!" As he said this he whipped out a long knife from his sleeve and made another step towards Joe.

At that instant the two men saw Joe's face turn paler and his eyes become fixed in frenzied terror—not on them, but on something behind them; his left hand was raised and pointed—shaking with fear—over their shoulders, while he almost shrieked: "My God!—In the graveyard! Look! There! There!"

The movement was so sudden, the expression of terror so real, that the men instantly stopped and turned their faces in the direction of the cemetery immediately behind them. Now, at the same moment that Joe had raised his left hand to point at the imaginary horror, he had thrown his right well back, with the heavy knob of the "lawyer" extended behind him. Almost as part of the same movement he now swung it forward with all his might, dealing ruffian Number One a crushing blow just back of the right ear. The brute fell in his tracks like a pole-axed ox. The second ruffian was out of reach, so, with the same rapidity of thought and action, Joe passed the "lawyer" into his left hand, and with his right drew a pistol from his pocket. I'll tell you how he came to have one presently—pointed it at Number Two as he faced round again, dazed by this quick, dramatic action, and told him to throw up his hands. The bewildered brute did so. "Now drop that club!" ordered Joe. "You won't want it where you're going." He was quite calm now. Without hesitation the order was obeyed. "That's right," says Joe. "Now oblige me by turning round." With a scowl at the leveled pistol the fellow slowly turned his back. Joe came close to him and pressed the muzzle of the pistol against his bull-neck. "Now," said he, cheerfully, "if you attempt to play any tricks, I'll blow your head from your shoulders." He then passed his left hand over the fellow's clothes, and finding no weapon, ordered him to go ahead. And away they marched to Carmel, the burly ruffian first, Joe two paces in the rear.

You may imagine our amazement when they thus marched in upon us in the bar-room. As I've already said, the Sheriff was one of the astounded circle, and to him, Joe, with a few words of explanation, handed over his prisoner. The jail being only just across the way, in three minutes more Number Two was under lock and key, most of us accompanying him to the cell door.

But now comes what I think is the cream of the story, and the confirmation of my theory.

No sooner was his capture locked in than Joe looked round at us with a grin and a twinkle of the eye that indicated the enjoyment of some secret joke. We looked at him in silent wonder. Without saying a word he raised the pistol that still remained in his

hand, cocked it and pulled the trigger five times, once for each chamber. To our astonishment, no flash, no report followed; only the innocent click, click, click, click of the hammer. More silent wonder. At last the sheriff gasped: "What! Not loaded?" "Not a chamber of it!" laughed Joe, "and I knew it all the time!" "You see," he went on, "it's not my pistol at all. I never owned such a thing. It belongs to Maguire, once at the hotel. His boy was playing with it to-day and though I found it was not loaded it made me nervous to see him pointing it at the other children, so I put it in my pocket and thought no more of it till I had dropped that brute in the road yonder. But you see it has served its purpose just as well empty as loaded." Of course, a loud chorus of admiration burst from us all—from all, that is, but the old Sheriff. He seemed dumbfounded. He stood looking at Joe with an expression on his homely face of childlike wonder and veneration.

His eyes traveled slowly over the light form and slender limbs before him as if trying to divine the mystery of so much courage in so little space. Not finding the secret, he took a long, deep inspiration, slowly advanced to Joe, placed two big hands on his shoulders and held him at arm's-length, looking, with puzzled enquiry into his eyes, still failing to get at the secret, he let part of the breath he had been holding expend itself in an awed exclamation of "Well, I'm"—but there being no part to his command at all equal to the occasion, he allowed the rest of the pent-up air to escape in a long, loud sigh. Then he slowly shook his head as if in acceptance of the conclusion that this was a wonder beyond the solution of the subtlest intellect. His own mind being thus soothed to some extent, he smiled as Joe patted him on the head, and, placing his long arm round his shoulders, led him in ruminating silence over to the hotel. In the middle of the road he stopped, put Joe again at arm's-length and resumed his tender scrutiny of the pale face, as if it had occurred to him that the pure light of the moon might help him to the discovery of this wondrous secret. Evidently the moon failed to afford the light he had hoped for, for once more he slowly shook his head, once more got as far in whispered exclamation as, "Well, I am—" and once more failed to find an expression equal to his great need. Then he patted Joe's head again, took him once more under his arm, and the two resumed their silent walk to the hotel; Joe's slender, youthful figure seeming to nestle under the gaunt frame and bent shoulders of the old man, like a delicate plant that grows in safety under the shelter of an overhanging, weather-beaten rock.

A strange pair of thief-takers they looked!

The Sheriff led his young hero straight to the bar, made a dumb sign for whiskey, poured out in silence a big drink for Joe, another for himself, nodded to Joe to follow his example, poured the raw spirit down his throat, and setting the glass slowly down, with a sigh of immense relief, turned to us and said in his slow, placid way: "Now, gentlemen, we'll go and look after t'other scamp."

We found him lying where Joe and the "lawyer" had dropped him, just recovering his senses. It turned out that both scoundrels were wanted by the police, and both are celebrating their birthdays, as they will many a one to come, on such festival-fare as may be provided for them by the State.

A QUADRUPLE BENEFIT.

It is now definitely decided that the energies of the committee who are getting up the joint benefit of the Actors' Fund and the Post-Graduate Hospital, will be centered on these four theaters: The Metropolitan Opera House, the Union Square, Palmer's Theatre and the Broadway Theatre.

Jennie Yeamans, W. J. Florence, Jessie Williams and the members of the Casino orchestra, and the tenor, Enrico Arcencibia, are among those who have recently been added to the long list of volunteers who are to appear at the splendid entertainment offered in behalf of the benefit at the Metropolitan Opera House to-morrow (Thursday) afternoon. At the Broadway, De Wolf Hopper and his company will present *Castles in the Air*; Neil Burgess in *The County Fair* will be the attraction at the Union Square, while Louis Aldrich will offer a matinee performance of *The Editor* at Palmer's Theatre.

At the last-named house Madame Fernandez has enlisted the services of various comely young actresses to entice the coin of the republic from susceptible theatregoers by means of fragrant bouquiers and bewitching smiles.

A. B. De Freece and Fritz Morris have been working like beavers to make this joint benefit worthy of public patronage, and the indications are that a large sum will be realized for a most estimable charity.

A. M. PALMER has arranged with H. S. Taylor to manage a company, now being formed, to present Aunt Jack on tour next season.

FOREIGN FOOTLIGHT FLASHES.

Henri Lavendans's new play, *Une Famille*, was produced at the Comédie-Française, Paris, on the 17th inst., with Laroche, LeBarry, Lambert, and Mesdames Barretta, Bartet and Pearson in the cast. It was a success.

Sarah Bernhardt's indisposition proved only temporary. Her part in *Jeanne d'Arc* was taken by her understudy Mlle. Forques for whom this offered opportunity to display a wealth of unsuspected talent. Mlle. Forques is a Conservatoire graduate and as *Jeanne d'Arc* is said to have compared very favorably with the great Sarah.

Judah is the somewhat strange title of Henry Arthur Jones' new play to be produced to-night (Wednesday) at the Shaftesbury Theatre, London. The Judah in question, it appears, is a village parson, who falls in love with a *soi-disant* "fasting woman." The worthy cleric looks upon his *protégée* as a being almost divine until one day in common with the other villagers he discovers she is a vulgar fraud. But to shield her from the resentment of the people he solemnly takes his oath that she has not eaten food. The *dénouement* of this curious plot is said to be happy.

Jean de Reszák, the well-known tenor of the Paris Opera House, has refused Maurice Grau's offer for an American tour next season.

Another new English melodrama, shortly to be seen in London, deals with the pawn-brokerage and loan office oppression of the poorer classes. In spite of the sadness of the subject, it is said that the serious business is well leavened with low comedy. The title of the play is *This Work-a-Day World*, and its authors are the brilliant journalists who collaborate under the twin name of Richard-Henry.

Two new plays were presented in London last week—*Esther Sandez* at the St. James' Theatre by Mrs. Langtry, and Buchanan's version of *Theodora* at the Princess' by Grace Hawthorne. Both are said to have been well received.

Neville Doone's *A Modern Marriage*, which was tried at a Comedy matinee on the 8th inst., was not a success according to the London critics. Its American rights are said to have been secured by Maud Banks.

Ring out wild bells! A new *Hamlet* is born. A French dramatist, M. Müllen, has just successfully produced a play at the Paris Theatre Libre which repeats one of Shakespeare's most famous scenes. A son, suspecting his brother to be a bastard, hits on the idea of writing a play, in which the story of a mother's shame should be told, and then reading it to the family circle.

Like most of our good things the war play craze is now spreading in England. Cecil Raleigh has written a drama dealing with the Franco-Prussian war and the siege of Paris. It has been accepted by George Alexander and it will be produced at no distant date at the Avenue Theatre, London, under the title of *The Coward*.

Alfred Calmour is now guilty of something worse than writing his *Confessions of a Doorman*. He is dramatizing it.

Mlle. Reichemberg, the *ingénue* of the Théâtre-Français, has been on the stage over twenty years, having made her début in 1868 in the *Ecole des Maris*.

Sigrid Arnoldson made her début at the Theatre Royal, Nice, on the 5th inst., as *Rosina* in *Il Barbiere*, and scored a great success. After the performance she was serenaded at her hotel by a crowd of enthusiastic admirers.

It is reported that Marie Van Zandt will appear in America next season under the management of Abbey, Schoeffel and Grau.

L'Art de triompher les Femmes is the only subject two morbid French scribes could find to write a play on. It has been accepted and will be seen before long at the Cluny Theatre, Paris.

A few weeks ago a clever French playwright of the realistic school wrote a charming little one-act piece in verse and called it *l'Infidèle*. It was accepted by the Paris Vaudeville and wanted by the Odéon. But the omnipotent censors forbade its production on moral grounds. At last, however, it has seen the light at the Paris Cercle Dramatique, a kind of refined Théâtre Libre, modeled somewhat on the plan of the London Lyric Club, where any new work of merit, however audacious, may be produced. Tickets of admission, which are eagerly sought after, are, of course, by invitation only. The Cercle is, therefore, outside the pale of the censorship's jurisdiction.

THE STAR SPANGLED BANNER.

Interest in the national anthem movement increases. The custom is spreading everywhere, and it has come to stay. This week we have not space to print half of the interesting letters on the subject that have reached us since our last issue.

We present below a list of thirty-four theatres and five companies that have introduced the patriotic custom in addition to those that were placed on record in previous issues of THE MIRROR. This swells the total list to one hundred and fifty-one theatres and twenty-three companies. With such an impetus, there is no doubt whatever that the playing of "The Star Spangled Banner" at the close of theatrical performances is destined to become a permanent custom throughout the United States.

Sheppard Opera House, Penn Yan, N. Y., C. H. Simon, Manager.
Wheeler Opera House, Aspen, Col., W. B. Cochran, Agent.
Opera House, Santa Barbara, Cal., William Menzel, Manager.
Sid's Opera House, Sac City, Ia., Sidney Smith, Manager.
Opera House, Houston, Texas, E. Bergman, Business Manager.
Chestnut Street Theatre, Philadelphia.
Chestnut Street Opera House, Philadelphia.
Central Theatre, Philadelphia.
Broad Street Theatre, Philadelphia.
Arch Street Theatre, Philadelphia.
Standard Theatre, Philadelphia.
Academy of Music, Buffalo, N. Y., Meech Brothers, Managers.
Star Theatre, Buffalo, N. Y., Meech Brothers, Managers.
The House, Worcester, Mass., George H. Batchelor, Manager.
Opera House, Omaha, Neb., Boyd and Haines, Managers.
Columbia Theatre, Spokane Falls, Wash., H. C. Hayward, Manager.
Opera House, Woonsocket, R. I., George E. Hawes, Manager.
Opera House, Lowell, Mass., John P. Cogrove, Manager.
Grand Opera House, Ottumwa, Ia., Edward Goodman, Manager.
Doherty Opera House, Council Bluffs, Ia., John Doherty, Proprietor.
Sherwood's Opera House, Ottawa, Ill., I. Hodgkinson, Manager.
Music Hall, St. Louis, Mo., Manager Gannin.
Casino Opera House, Bath, N. Y., Chas. A. Shultz, Manager.
Academy of Music, Oswego, N. Y., Wallace H. Frisbie, Manager.
Turner Opera House, Mascot, Ia., Barney Schmidt, Manager.
Masonic Opera House, Okaloosa, Ia., G. N. Beecher, Manager.
Opera House, Holyoke, Mass., Chase Brothers, Managers.
Columbian Hall, Bath, Maine, Manager Clark.
Durley Theatre, Bloomington, Ill., Perry and Baker, Managers.
Grand Opera House, Topeka, Kas., C. F. Kendall, Proprietor and Manager.
Grand Opera House, Cincinnati, O.
The Grand, Evansville, Ind., M. J. Bray, Jr., Manager.
Harris Theatre, Louisville, Ky., Matt Leland, Manager.
Koster and Bied's, New York City.
Lester Opera Company, W. H. Jordan, Manager.
Barabini Concert Opera Company, C. C. Hahn, Manager.
Hyers Sisters Company.
Uncle Hiram Company.
Kittie Rhodes Company.

MADISON, Wis., May 9, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Prof. John Lender, on the opening night of the Opera House, April 26, at Madison, Wis., had his orchestra play a national air after the performance and continued doing so after every performance since then. This was before THE MIRROR had made the happy suggestion. "The Star Spangled Banner" was played after T. W. Keene's performance and cheers and applause, and Manager Fuller will continue to have it played at every performance at his house.

Very truly,
WILL A. GREGG, Correspondent.
[If our correspondent will look over his file of THE MIRROR he will find the suggestion that the audience be dismissed with the national anthem was made in an editorial paragraph in the issue of Dec. 28, 1895.—EDITOR DRAMATIC MIRROR.]

GARLAND OPERA HOUSE, WACO, TEX., May 9, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I think "The Star Spangled Banner" idea is a good one, as I think are most of the ideas of THE MIRROR advanced on theatrical business during the last thirteen years of my personal life. I believe some of the editors of the Garland would prefer "Dixie" or "The Bonny Blue Flag." However, I am sufficiently reconstructed to try it on them next season, anyhow.

Yours truly,
J. P. GARLAND.
WOOD'S OPERA HOUSE, BOONEVILLE, Mo., May 9, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I mail you the enclosed notice, merely to show the weight of a suggestion from THE MIRROR. In this case the seed was sown upon fertile soil and has already borne its fruit, and henceforth "The Star Spangled Banner" will be played at the close of all performances in American theatres. I have established this rule at my house, and last night at the close of Charlotte Thompson's entertainment my orchestra struck up the beautiful strains of "The Star Spangled Banner."

Yours truly,
FRED L. REYNOLDS.
THE GRAND, EVANSVILLE, Ind., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I wish to say that THE GRAND, Evansville's new theatre, falls in line, and from next Wednesday the orchestra will play "The Star Spangled Banner" at the dismissal of the audience. Let the good work go on.

M. J. BRAY, Jr., Manager.
JOE BURE, Assistant Manager.
NEW HAVEN, Conn., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Manager G. B. Dunnell has given instructions to have "The Star Spangled Banner" played at the conclusion of the performances at both his houses in New Haven, the Grand and Hyperion.

E. G. MORTON, Representative.
DULUTH, Minn., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—"The Star Spangled Banner" has caught Duluth.

J. A. STEVENS, Dramatic Editor Daily Herald.

BIJOU THEATRE, CLINTON, Ia., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I congratulate you as the author of a movement that has extended so rapidly and one that will be attended with such good results in the cultivation of patriotic sentiment. Hereafter the orchestra at the Bijou will close each performance with "The Star Spangled Banner," or some other patriotic air suitable to the occasion.

Very truly yours,
H. R. BALDWIN, Manager.
STEUBENHILL, O., May 10, 1896.
To the Editor of the Dramatic Mirror:
Manager McLaughlin, of the City Opera House, says he isn't going to be one of the stragglers. He was at the front at the appointed time and "The Star Spangled Banner" was played with vim by the orchestra at his house.

WILL A. SMURTHWAITE, Correspondent.
ARCADE OPERA HOUSE, KANSAS CITY, Mo., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I gladly join the other Opera Houses and am having "The Star Spangled Banner" played at the close of my performances. The audience received the national anthem with enthusiastic applause.

Yours respectfully,
MARRY J. STEVENSON, Manager.
AUBURN, N. Y., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Manager McLaughlin, of the City Opera House, says he isn't going to be one of the stragglers. He was at the front at the appointed time and "The Star Spangled Banner" was played with vim by the orchestra at his house.

Yours truly,
H. E. ROCKWOOD, Correspondent.
MILFORD, Mass., May 9, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Manager T. E. Morgan of Music Hall, fully endorses THE MIRROR's idea of having "The Star Spangled Banner" played at the close of each entertainment, and will see that it is a permanent thing at Music Hall. In an interview with A. C. Johnson, leader of the Milford orchestra, on the subject, he expressed himself well pleased with the idea, and arranged the music, so that when the curtain went down on the last act of Atkinson's Little Lord Fauntleroy on May 7, the orchestra could play "The Star Spangled Banner." The anthem was received with hearty applause. The Milford is receiving many compliments for its patriotic movement.

Yours truly,
C. H. Sisson.
SHEPPARD OPERA HOUSE, PENN YAN, N. Y., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Our orchestra played "The Star Spangled Banner" at the close of our Charity Ball performance on Saturday evening, May 3. We intend to have the orchestra play it at the close of every performance in our theatre. Truly yours,

MANFIELD, O., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I am glad to offer my small aid in the good work for the dear old national air. I have instructed my musical director to have "The Star Spangled Banner" played at the fall of the curtain each night. Yours very truly,

HELENE LESTER, Lester Opera Co.
NEWPORT, R. I., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Allow me to thank you heartily for your patriotic efforts to introduce the national anthem at the close of the entertainment in our theatres, and I feel sure that it will be universally adopted by the American managers. Truly yours,

H. KELLAR.
REDMOND GRAND OPERA HOUSE, GRAND RAPIDS, Mich., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Your suggestion that the orchestras of the different theatres throughout the country play "The Star Spangled Banner" at the conclusion of the performances is both timely and sensible. It meets with our hearty approval. We have adopted and will continue the custom in this Opera House.

Very respectfully,
BARRY AND GARWOOD, Managers.
THE AMPHION, BROOKLYN, May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—We have adopted as a rule the playing of national airs after the performance nightly at the Amphion, having commenced on Monday night of last week with "The Star Spangled Banner," and this week we are playing "America." We think that the new departure is an excellent move. It has proven very successful, and so far as the Amphion is concerned, we shall make it a permanent thing.

Very truly,
KNOWLES AND MORRIS.
THE WHEELER OPERA HOUSE, ASHES, Col., May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I gladly cooperate with you in the idea of our national air "The Star Spangled Banner" being played at the close of the performance, and will have it done at this Opera House, in future. Yours truly,

W. B. COCHRAN.
HOUSTON, TEXAS, May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—Messrs. Sweeney and Coombs are now erecting one of the prettiest Opera Houses in the South, which will be completed about the 1st of October. When we are ready to open you can put us in the ranks. I shall instruct my orchestra to close every performance with "The Star Spangled Banner." (Long may it wave.) Very respectfully,

E. BERGMAN, Business Manager.
SAC CITY, Iowa, May 10, 1896.
To the Editor of the Dramatic Mirror:
Sir.—At the close of the performance last night—the first since the receipt of THE MIRROR's suggestion in this Opera House—the Hyers' Sisters' orchestra played, at my request, "The Star Spangled Banner" as the audience passed out, and some of whom stopped to listen and applaud. It is the intention of this company hereafter to request the audience (upon the programme) to join in singing the piece, which will be better than "turning their backs upon the national air," to which one of your correspondents demurred. You will please put this house on the list of those where the anthem will be played (or sung) on every possible occasion.

Yours truly,
SIDNEY SMITH, Manager.
TOPEKA, Kas., May 11, 1896.
To the Editor of the Dramatic Mirror:
Sir.—The Signor Barabini Concert Opera company hereafter will close every performance by singing "The Star Spangled Banner," the audience being invited to join in the chorus. Tuesday night we give Faust in the Grand Opera House, and will have the honor of introducing the custom in Topeka and Kansas. During the week following we will sing the national anthem a five different Kansas cities.

Yours,
C. C. HAHN, Manager.
OPERA HOUSE, SANTA BARBARA, Cal., May 9, 1896.
To the Editor of the Dramatic Mirror:
Sir.—I fall into line with pleasure, as I believe it a grand idea. Have instructed my orchestra to play "The Star Spangled Banner" after each performance hereafter.

Yours truly,
W. MENZEL, manager.
[Telegram.]
CHARLESTON, S. C., May 10, 1896.
To the Editor of the Dramatic Mirror:
We are with you. Your idea is good. "The Star Spangled Banner" was played at our house, commencing Monday night, May 5, amid great applause, and it will be continued nightly. No North, no South—one great country!

ARTHUR O'NEILL, Manager Grand Opera House.
TITUSVILLE, Pa., Sunday World.
The idea was suggested by THE DRAMATIC MIRROR. The metropolitan press, next morning, thought it was just "the thing" to play the patriotic air in every theatre of the city. It would be well if the houses of amusement throughout the whole country, would adopt the anthem as a part of the curtain music, and always begin playing it as the curtains go down upon the last scene, and continue it till the audiences have left the houses. Why not adopt the idea in the Titusville Opera House?

Meadville, Pa., Evening Republican.
THE NEW YORK DRAMATIC MIRROR, the widely known theatrical paper of the metropolis, deserves the thanks of the American people for its advocacy of the beautiful custom of having the orchestra in all theatres close the performance by giving a patriotic piece of music, and it is owing to its efforts that theatres of New York adopted it as a permanent custom.

Fall River, Mass., Tribune.
THE NEW YORK DRAMATIC MIRROR has started a new feature and the theatres all over the country are taking it up. It is for the orchestra to play "The Star Spangled Banner" at the close of every performance. It is meeting with the widest approval from leaders and inside a few weeks there will not be a theatre in the country that will not give the popular national hymn. The local theatre has taken it up and the selection will be played this week.

The Metropolitan.
Thanks to THE MIRROR, the national airs are now played at all the theatres after the close of the performance. The audiences stay to listen and applaud. The old "Star Spangled Banner" has not yet lost its power to inspire all hearts.

San Francisco Examiner.
When the audience went out of the Bush Street theatre yesterday the orchestra played "The Star Spangled Banner," which stirring piece of musical patriotism will hereafter accompany the exit of all audiences at the same theatre. Mr. Gottlieb is the first of the local managers to follow the lead of the New York theatre directors in this respect. He was quicker than the others to see that the something more than sentiment which sets a patriotic song apart from anything else that is musical is strong enough to make a difference in the size as well as the sentiment of audiences.

Evansville, Ind., Palladium.
Let Americans be welcomed to their evening's entertainments with their national hymn. There is no better way to celebrate patriotism than by patriotic music, which should become as familiar as the lullaby songs of childhood.

Omaha, Neb., Topics.
THE DRAMATIC MIRROR has earned the praise of the patriotic by securing the agreement of New York managers to observe a pleasing custom. The orchestra leaders at the important theatres have been instructed to play "The Star Spangled Banner" at the conclusion of every performance. The idea is an excellent one; the sentiment worthy of all acceptance.

Washington Herald.
It is said the only great American manager, Augustin Daly, objected to the playing of "The Star Spangled Banner" at the close of the Voltes performances at his New York house on the ground that the American national air was undignified.

Grand Rapids, Mich., Telegram-Herald.
THE DRAMATIC MIRROR's idea of playing "The Star Spangled Banner" at the conclusion of all theatrical performances throughout the United States, is meeting with a hearty and patriotic response from managers in all directions. The custom was established in the leading New York theatres a week ago. This week, THE MIRROR publishes the names of dozens of managers who have joined the procession. It also contains congratulatory letters from the Vice President, Judge Ditzendoffer, Major-General Howard, General Meigs, General Rosecrans, General Porter and Sickles, and other eminent citizens, all of which testify with loyal sentiments in endorsement of the plan. Editor Fiske's suggestion was a most happy and worthy one, and the prompt manner in which it is being acted upon must be a source of satisfaction to the bright editor as it will be the cause of increasing the popularity of his journal.

Kate Field's Washington.
The best way to get what one wants, is to ask for it. When I commenced, several weeks ago, on our popular neglect of "The Star Spangled Banner" as a national anthem, using as a topic a recent incident in a theatre where the air was played, I had no idea that we should so soon see the matter taken up in earnest. THE DRAMATIC MIRROR made an arrangement with the managers of the leading theatres all over the country simultaneously to adopt the plan of dismissing their audiences to the music of Key's noble work. Its enterprise has drawn forth words of praise from every quarter. The movement is in the right direction, and should be kept up. The person who didn't care who made the laws of a people as long as he was permitted to write their songs, ought to have added a flourish that the songs should be used after he had written them. It required a bloody war to teach our nation how much music was worth as an aid to statecraft, and the lesson, learned at such a cost, ought not to be allowed to fade out of memory as soon as this.

Kelso, Ia., Constitution-Democrat.
We are to have a revival in regard to United States music. United States people are in the habit of calling themselves "Americans." This, perhaps, because we are away in the lead as Americans. But there are other countries on this continent which are American, and while we glory in the name "America," what's the matter with taking the fore part of our handle, the United States, the good old U. S., the best part of it. Let us have some United States music, and "The Star Spangled Banner" is of that kind, and melodious enough for anybody.

MATTERS OF FACT.

Manager F. F. Proctor has desirable open time for first-class attractions at his Grand Opera House, Boston.

Lillian Ramsden, singing and dancing comedienne, is disengaged.

Florence Hastings, leads, is at liberty for next season.

Augustin Daly announces that he has no traveling company, and that no company has the right to advertise or claim that it is from Daly's Theatre.

The partnership heretofore existing between Mme. Janaschek and Frank Hawley has been dissolved by mutual consent.

The Junius Howe Opera company, which has opened its summer season at Harris' Academy of Music, Baltimore, is reported to be playing to the largest receipts ever known in that city for the opening of the summer season. The S. R. O. sign is displayed nightly. The Howe company has an extensive repertoire, which will be produced during the summer under the personal direction of Junius Howe and Emma R. Steiner. Hubert Wilke, Frank David, Max Fignier, Jeannie Winston, Helen Bertram and Avery Straboch, are among the members of this organization, which has a chorus of forty voices and twenty-five musicians in the orchestra.

THE MIRROR next week will contain something of special interest to managers of first-class attractions. The invitation to watch for it proceeds from H. R. Jacobs.

The Belton Opera House at Belton, Texas, is now booking for next season.

The Memorial Opera House at Mansfield, Ohio, is booking for next season. This house shares only.

Eugene Tompkins, of the Boston Theatre, gives notice that permission must be obtained from him to present the following plays: The Silver King, The World, Pluck, Human Nature, A Run of Luck, The Railers, Mankind, Drink, Love and Money and The Silver Falls.

George B. Haycock will retire from the management of the Temple Opera House, Duluth, Minn., Oct. 21, 1896. The house after that date will be conducted by its owners, the Masonic Temple Association.

The Academy of Music, Reading, Pa., is now being refitted by Manager John D. Miehler, who is expending quite a large sum of money in alterations and improvements to this house. Mr. Miehler will book only the best companies next season, and when they cannot be had the theatre will be closed, as he states that he prefers fifty nights of meritorious companies to two nights of "go-as-you-please" attractions. He will have no less prices for all of his bookings than twenty-five cents to one dollar.

Those who have stored their trunks and placed their valuables in the care of the Garfield Safe Deposit company, Twenty-third Street and Sixth Avenue, this city, speak very highly of the reliability and the ample facilities of this concern for carrying on the above business.

The European agents of Hardman, Peck and Company have written the parent house in this city that a Hardman grand piano has been bought from them by Queen Victoria for Balmoral Castle. This firm makes a specialty of renting pianos during the Summer months to people at the watering places at special rates.

Mr. Warner, of C. B. Demarest and Co., of Brooklyn, made a flying trip to St. Paul, Minn., and closed a contract amounting to nearly \$100,000 for seating the new \$300,000 Metropolitan Opera House in that city. It is probable that such a large and important contract for seats was never closed in so short a time, viz., one hour from the time that the samples were shown. Among the many orders on the books of this popular firm is one for seating the new Opera House at Spokane Falls, and another for reseating the Olympic Theatre, St. Louis, with one of their best patterns.

H. Greenwall and Son are now booking first-class attractions for their Lone Star Circuit which comprises the leading theatres in Louisiana, Texas and Arkansas. This circuit includes a number of new opera houses in Texas. Messrs. Greenwall want a strong attraction to open the new Opera House at Houston, Texas, about Oct. 1. It is said that this house will be one of the finest theatres in the South. They have also fair dates for first-class attractions at Dallas and San Antonio, and some good open time at the Grand Opera House, New Orleans. Communications should be addressed to Greenwall and Son's office, 1145 Broadway, New York. The death of Mr. Ed. Greenwall has not made any change in the firm, which will continue to conduct its business under the name of H. Greenwall and Son.

COMMENT.

Washington Herald.
The June number of that handsome and high-class publication, THE DRAMATIC MIRROR QUARTERLY, is now out. It is filled with carefully written articles on dramatic topics by such noted people as Edna Bruce, W. J. Henderson, Max O'Rell, Alfred Ayres, Judge Ditzendoffer, Brander Matthews, and George Fennell Lathrop.

Toledo Blade.
The first number of Harrison Grey Fiske's DRAMATIC MIRROR QUARTERLY has just been issued, and is sure to achieve an instant and lasting success.

Pittsburg Dispatch.
THE DRAMATIC MIRROR QUARTERLY is a most valuable publication. The first number, which has just reached THE DISPATCH, contains the brilliant and learned articles on the stage, the drama and kindred subjects published weekly in THE DRAMATIC MIRROR. All lovers of the drama should get it.

Philadelphia Ledger.
The first number of THE DRAMATIC MIRROR QUARTERLY, which has just been issued, contains interesting articles that have been published in THE MIRROR from week to week. These weekly essays on the drama have proved a most valuable and attractive feature of the paper, and their collection in pamphlet form is what may be styled a happy thought. THE QUARTERLY comprises, besides these essays, brief editorial comments and a resume of dramatic and musical events during the first four months of the year.

The Newsdealer.
THE QUARTERLY will prove good stock on stands patronized by the more intelligent classes of a community.

Albany Evening Journal.
The educational and suggestive literature of the stage has always been astonishingly meagre, and any addition to it will find ready students. Harrison Grey Fiske, editor of that sterling weekly, THE DRAMATIC MIRROR, has issued the first number of THE DRAMATIC MIRROR QUARTERLY, which promises to win the esteem of all interested in the stage. The quarterly will be composed of the essays printed weekly in THE MIRROR, and the first number also contains the first instalment of a valuable dramatic diary of the year.

Brooklyn Eagle.
THE DRAMATIC MIRROR has put forth a most looking QUARTERLY containing fourteen of the essays on stage topics that have appeared in that journal, beside editorials and a dramatic diary for the year as far as it has gone. Noting the introduction of "The Star Spangled Banner" at the close of the play in a number of theatres, in accordance with a suggestion in THE MIRROR, the editor says: "Time was when national sentiment found frequent expression through the medium of the American theatre. Before native patriotism had been swept under by the resistless tidal wave of foreign immigration, the stage used often to stir the soul of the citizen with dramas wherein the heroes of early days of the republic enacted scenes from our history. But it is no longer 'good form' for the citizen to descend to the vulgar applauding of patriotic plays, while the alien masses are too busy in increasing the laborer's hire and decreasing his hours of labor to devote time or thought to anything less practical and individually profitable."

Brooklyn Citizen.
A new publication that bids fair to attain wide popularity among theatregoers as well as the profession is THE DRAMATIC MIRROR QUARTERLY, edited by Harrison Grey Fiske. The first issue contains fourteen of the papers contributed by leading writers of THE DRAMATIC MIRROR, besides a diary of theatrical affairs that will be of great value to those seeking information about plays and players. The book is a model of neat typographical work.

Baltimore American.
THE DRAMATIC MIRROR QUARTERLY, of which the first number has just been issued, presents in a neat and attractive form the essays that have been among the readable features of THE NEW YORK DRAMATIC MIRROR. Such good dramatic literature as the majority of these essays have proved are certainly worth preservation, and if THE QUARTERLY keeps the promise of its first issue, its four numbers bound at the end of the year will make an interesting addition to the library. Besides the essays, there are short editorial comments on current dramatic topics, and a diary of dramatic events that will be useful for reference.

PIRATE PLAY BUREAUS.

The suppression of the pirate play bureau conducted by the notorious Alexander Byers, at 102 South Halsted Street, Chicago, has been persistently urged by *The Mirror* for several years past. A new descriptive circular list of manuscript plays which Byers has for sale at the old stand has been received at this office this week. The list contains the copy and stage-righted plays of every star and combination touring this country.

The following extracts from the circular will show how Byers keeps up with the latest successful plays, enabling him to furnish MS. copies of the most recent productions:

"Correspondence solicited with parties having manuscripts not in this list, as we are always ready to purchase or exchange."

"We are constantly adding to this catalogue new and popular plays, and solicit correspondence in order to send revised catalogues."

If Byers' business did not exist, pirate companies could not so easily obtain copies of plays that are held in manuscript by the owners. Byers has battered on his nefarious business until he assumes the dimensions of the frog in the fable, and it is an imperative duty which play-owners and dramatists throughout this country owe themselves and the profession to immediately enact the role of the ox and squelch batrachian Pirate Byers.

Concerted action should at once be taken by play-owners and a fund raised to prosecute Byers in the courts in Chicago. This fellow has flourished too long, and has become the figurehead of successful and unpunished literary piracy.

The Mirror recently exposed a pirate play bureau in this city kept by A. C. Dorner, at 335 West Forty eighth Street. One Miss M. Adair, of Lexington, Ky., also conducts a stolen play bureau and had her letters mailed care of the *New York Clipper*.

Byers, Dorner and Co. must be squelched, and Byers first by all means.

From the following correspondence it will be seen that Montreal, Canada, has a pirate bureau. The catalogue referred to below contains all the standard successes. Held by the *Enemy* is for sale at \$6; *May Blossom*, \$5; *The Old Homestead*, \$6. Over the Garden Wall is set down at \$10.

PITTSBURG, Kansas, May 13, 1890.

To the Editor of the *Dramatic Mirror*:

Sir:—Enclosed please find letter and catalogue which speak for themselves. I answered an "ad." of this *Best-Finish* Florence, in which he asked for a copy of *State's Attorney*, making him believe that I had a copy to sell, and got the enclosed in reply. The above piece is the property of my manager, George W. Walters, purchased by him from the author, Scott Marble, and played by John Dillon under Mr. W.'s management for several years. The pirates have never been able to get hold of it, but they have tried hard to do so. By publishing this Canadian "Captain Kidd" and turning his catalogue, etc., over to the *Dramatic Authors' Society* you can doubtless be the means of causing him to cease his nefarious business. Trusting that you will give the matter immediate attention, and with best wishes to the ever-welcome *MIRROR*, I remain yours most respectfully,

FRANK P. HAVEN, Comedian,
Nellie Walters' Criss Cross Co.

This is the letter from the Canadian pirate, who, it will be observed, speaks of his "word of honor."

MONTREAL, May 7, 1890.

Mr. Frank P. Haven:

Dear Sir:—Yours to hand. I will trade you any three plays from my list for your copy of *State's Attorney*. If you will accept this offer send your copy by express with instruction to exchange with me for whatever you select of my list. All those marked X I have at present.

Or if you do not wish to exchange I will pay \$10 cash. If satisfactory send C. O. D. by express. As soon as you receive this send it "with privilege of examination." If, as you say, it is a verbatim copy I give you my word of honor to accept the parcel on its arrival.

Hoping to hear from you one way or the other, I am yours,
H. FLORENCE.
N. B.—\$10 is a very fair price; it is a good offer. Also the exchange. You will not get a better offer from any one.
H. F.

IT'S ENGLISH, YOU KNOW.

Captain Richard Bainbridge, an English theatrical manager, arrived in this country on Sunday on the *Etruria*. He is the representative of an English syndicate which intends to establish in this city a music hall similar to the London Alhambra. Nothing definite, however, has as yet been settled regarding the location of the projected place of amusement, and it may be late this week before any of the sites to be chosen from are selected.

It is claimed by the proprietor that the character and management of the new hall will be unobjectionable, and that it will be made a place where families may attend. No liquors are to be sold in the auditorium, and the entertainment is to be light and varied. The capital for the enterprise is subscribed and the plans are drawn. About \$1,000,000 is the amount of the capital to be invested and half of that has been subscribed here and half in London. J. Phipps, a London architect, and the architect of the Broadway Theatre, are to be responsible for the appearance of the building architecturally.

WAGNER AND REIS IN LINE.

Mr. Reis, of Wagner and Reis, the managers of the Oil Region Circuit, arrived in this city yesterday (Tuesday). He will remain here all Summer. To a *Mirror* reporter he said:

"My season has been a very successful one. Next Fall we shall begin having 'The Star Spangled Banner' played in all the theatres we control. That will include the houses at Elmira, Olean, Corning and Hornellsville, N. Y., and at Erie, Bradford, Oil City and New Castle, Pa."

PROFESSIONAL DOINGS.

The Shenandoah company, which is reported to be doing a large business on the road, will close season at Wilmington on the 31st inst.

HENRY MILLER, Ian Robertson, M. A. Kennedy, J. C. Buckstone, Joseph Humphries, Maud Haslam, Maud Adams, and Marie Greenwall have been engaged for the production at the Twenty-third Street Theatre of Gillette's *All the Comforts of Home* on Sept. 8. W. H. Day will design the scenery.

The Shenandoah company from this city concluded on last Saturday a three weeks' engagement in San Francisco to receipts larger than any ever reached in that city by a regular attraction. The business never varied \$5 at any performance. Al. Hayman will sail for this city from England tomorrow (Thursday) on the *Lahn*, having concluded all his business abroad. Bronson Howard will remain, as it is intended to produce *Shenandoah* in London in August or September.

The failure of Hermann's Transatlantic Vaudeville company to meet with financial success in San Francisco is attributed to the fact that they charged \$1.50 for seats. One dollar is the usual rate for vaudeville there.

LILLIAN GRUBB will sail for Europe next month and will most probably go to Paris to study. She has received several offers from London managers, but has not yet decided to accept any of them.

AL. HAYMAN has secured an English play of a melodramatic character for himself and Charles Frohman. It will be re-arranged by David Belasco and be produced next season.

E. H. SOTHERN will begin his second engagement in San Francisco on next Monday night at the California Theatre. The house has been entirely sold for the opening night.

THE COUNTY FAIR for a run, Rich and Harris' *Pantomime* company, Fanny Davenport in her new production, the *Gaiety* company with Fred Leslie and Nellie Farren, Agnes Huntington, the McCaull Opera company, and Henry E. Dixey—are among some of the bookings which Al. Hayman has made for the Columbia Theatre, Chicago.

MAURICE UTERMAYER, of the law firm of Gugenheimer and Utermayer, has advanced various sums to Sydney Rosenfeld, and the latter confessed judgment last week to Mr. Utermayer for \$7,516.

HENRY MILLER will leave Omaha on June 28 direct for this city, to sail for London, where he will join his wife and children. He will return in time to open in *All the Comforts of Home*. Mr. Miller will be the stock leading manager of Charles Frohman's company at the Twenty-third Street Theatre next season, appearing in all the plays produced.

R. A. ROBERTS will arrive in this city from California on June 5, to begin work at once on the production of William Gillette's *Ninety Days to Date*, which is to take place at Niblo's Garden in August.

EDWIN FORREST LODGE, No. 2, of the Actors' Order of Friendship, at their regular election on last Sunday night, chose the following officers for the ensuing year: President, Louis Aldrich; Vice-President, Julius Kahn; Treasurer, Frank W. Sanger; Secretary, Lester A. Gurney; Trustees: Frank W. Sanger, Stuart Robson, F. F. Mackay, Arthur C. Moreland and Edwin F. Knowles. The reports of the treasurer and secretary, which were read, showed that the lodge had had a year of unprecedented prosperity.

IVAN PERONET, who was with Lillian Lewis last season, and who is now playing in the production of *The Vendetta*, in Philadelphia, will spend the Summer at Far Rockaway.

HARRIET FORD, arrived from Europe last week on the *Arizona*. On Monday afternoon she appeared at Marshall Wilder's benefit at the Broadway Theatre and gave a finished recitation of Lytton's "Auc. Italiens."

THE BLACK FLAG will be produced at the Windsor Theatre on June 2. Seymour Hess and William Gleason have been engaged for this company.

GEORGE WOODWARD took W. H. Thompson's part in *Money Mad* at the Standard Theatre on Monday night and is reported to have given a good performance of the role.

MILTON NOBLES writes *THE MIRROR* that he will close his season after playing a week's engagement in Milwaukee, commencing May 26.

W. B. GROSS, of Gus Pitou's forces, acted as press agent for Marshall P. Wilder's benefit, which took place at the Broadway Theatre on Monday afternoon. The success of the affair was largely due to Mr. Gross.

THE KENDALS closed their season of thirty one weeks in this country at Albany on Saturday night. Their gross receipts for the American tour amounted to considerably over \$300,000, out of which the theatre managers, as well as the stars and Manager Daniel Frohman, made a very snug profit. On Saturday they will sail for England on the *Etruria*. After resting from the ocean trip they will make a brief tour of the Provinces, returning to this country where they will open their season on Oct. 13.

LITTLE ANNIE LLOYD has been engaged to star as Little Muggs, in Bishop's Muggs' Landing, next season.

LEON MAYER has been re-engaged as advance agent next season for Evans and Hoey. They will open with *A Parlor Match* at the New Park Theatre in this city on Sept. 15.

BART W. WALLACE has closed his season with Grace Emmett, and has been engaged to create the Irish comedy role in Will Cowper's new play *A Mexican Romance*.

MITTENS WILLETT is playing a two weeks' engagement with Frederick Warde in *The Mountebank* at the Park Theatre, Boston. Miss Willett has received many good offers for next season but has not signed as yet.

CATHERINE FLORENCE, who was a member of Stuart Robson's company this season, has been engaged by Joseph Brooks for the production of *The Balloon* at the Star Theatre this Summer and for W. H. Crane's company next season.

MABEL MORRIS has been engaged for Henry E. Dixey's revival of *Adonis* in Chicago. The burlesque is to be put on for a three months run.

THE CRYSTAL SLIPPER is to be revised at the Chicago Opera House on June 16. The book has been entirely rewritten by Harry B. Smith, while Richard Baker will have charge of the stage. Among the people already engaged are William Daboll, Edwin F. Foy, Joseph Frankau, John Gilbert, Louise Montague, Marie Williams, Ida Mülle and Topsy Venn.

T. H. WINNETT has secured from W. J. Florence the sole rights for the production of the Irish drama, *Inshavogue*, with all the scenery, costumes, etc. Charlotte Winnett will assume the character made famous by Mrs. W. J. Florence.

LOUISE RIAL has been winning the esteem and admiration of Western audiences in her respective roles. *The Milwaukee News* speaks of her work in *Lady Peggy* as being a strong piece of acting.

MARIE GREENWALL, formerly of the Madison Square Theatre, has been engaged as a regular member of Charles Frohman's stock company next season.

GEORGE WOODWARD, who has been for two seasons with Robson and Crane and Stuart Robson, will play the star part of Nicholas Vanslyne in *The Henrietta* with Mr. Robson next season.

HELD BY THE ENEMY will open on Monday night next at Tacoma. The seats for the three first performances in Helena have been all sold in advance.

DONNELLY AND GIRARD will sail for Europe next week. They will return in about six weeks.

SAMUEL C. DUBOIS is suing M. B. Curtis Lewis Morrison, and J. W. McKinney for \$100.30 in Philadelphia. Mr. Dubois claims that he was engaged to assume Lewis Morrison's role in *The Shatchen* for two performances during the Philadelphia engagement, and that he has not been paid for his services.

PREPARATIONS for the different productions of *The County Fair* next season, under the direction of Charles B. Jackson and Klaw and Erlanger, are now being made. They will be inaugurated by a special production of the play at the opening of the Columbia Theatre, Chicago, August 25.

J. K. ENNETT will sail for Europe shortly. EDWIN A. PRATT has been secured as representative in this city and the East of the Andrews Comic Opera company of Chicago. He is also the treasurer of the DeWolf Hopper opera company. His offices are at 1162 Broadway.

THE party arranged by Wright Huntington to camp out at Winsted Lake, Conn., comprises Henry Aveling, M. A. Kennedy, F. F. McCabe, Fitz Hugh Owsley, E. A. Page, Revel Germaine, Augusta Van Doren, and Florida Kingsley. They will play twice a week in adjacent towns.

MARION MANOLA has taken one of Mrs. John F. Hearne's cottages at Larchmont Manor for the Summer.

A COMPLIMENTARY benefit for the Hospital of the New York Medical College and Hospital for Women, will take place on the 29th inst., at Dr. Wm. Lloyd's church, in West Fifty-Seventh Street, when a musical novelty entitled the *Musical Metempsychosis*, or the Transmigration of a Tune, will be presented by S. G. Pratt, the pianist and composer.

THE Five A's are reported to be getting up a monster programme for their annual benefit, which takes place at the Metropolitan Opera House on June 27.

A CORRESPONDENT in London writes us that Philip William Goatcher, the scenic artist, has settled there, and is to stage a play for Mrs. Langtry.

LEONORA BRADLEY assumed the role of the adventuress in *The Shatchen* in place of Sophie Eyre, at the Star Theatre on Monday night, and it is said that the latter will bring suit against the management.

LITTLE GRACE PAULING closed her season with Wilson Barrett at Denver on Saturday last, and is now on her way home. She will spend the Summer at the seashore.

LILLIAN LEWIS, while in Paris this Summer, will buy all her costumes for her new play, *Credit Lorraine*, and make a study of the best art methods in the art schools. While in London she will also, if possible, arrange with Sarah Bernhardt for the production of *Credit Lorraine* in France. The new play is by Mr. Marston, who considers it the best work he has ever done. The heroine is Lenora di Castiglioni, a pretty historical character—a favorite of Napoleon III. from 1861 to 1868. In the play Lenora dies, although the real Lenora still lives in Paris, and Miss Lewis expects to see her during her stay in the French capital.

J. W. OWENS, formerly business manager for Hallen and Hart; Al. Phillips, the treasurer of Steinway Hall, and Harry Cortis, the dramatic agent, have purchased the yacht *Jim Crow*, which they launched last Saturday at Hell Gate. They will spend a large part of the Summer cruising in the waters of Long Island Sound.

THE Editor will end its season at Palmer's Theatre on the 31st inst. It will be put on the road next season.

LOUIS JAMES is to add *Macbeth* to his repertoire next season.

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TWO EXCELLENT PLAYS.

A bright, pure comedy, sparkling with wit, bubbling with quaint humor, and replete with charming touches of nature. Several capital comedy characters.

A Romantic Drama,

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STORAGE

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The Actors' Fund of America.

NINTH ANNUAL MEETING.

The Annual Meeting of the Actors' Fund of America Association will be held at the Madison Square Theatre on Tuesday, June 2nd, 1890, at eleven o'clock A. M., when the election of officers will take place and the reports of the past year's work be submitted. All members of the Fund can obtain tickets of admission by making personal application at the office of the Fund, No. 12 W. 23rd Street.

EXTRACT FROM THE BY-LAWS.

Sec. 7.—At every annual meeting the president, two vice-presidents, a treasurer, secretary and committees or such number of trustees as shall have been legally designated shall be elected by the members by ballot; these officers shall hold office for the term of one year or until their successors are elected, and to them shall be delivered all the property of every nature belonging to the association.

RESOLUTIONS governing the election passed by the BOARD OF TRUSTEES:

That at the Annual Business Meeting of the Actors' Fund of America, no one be allowed to attend such meeting unless a member of the Actors' Fund of America, in good standing.

After all other business is finished at the regular business meeting, the annual election shall be held, the President of the Fund appointing the necessary Voters and Judges of election, at least two Voters and two Judges for each district—each and as each voter deposits their ballot, he or she, shall if the Judges ask it, show their membership ticket.

Any member of the Fund shall have a right to challenge a vote, which challenge shall be decided by the Judges of the election.

A special Committee of five members of the Fund appointed by the Board of Trustees (no member of which shall be an officer of the Association), shall put in nomination a ticket. Any person or persons shall be placed in nomination, when so requested, by a petition of five members in good standing of the Fund. All nominations made seven days prior to the date of the annual election shall be printed and shall be in some convenient place accessible to all members prior to election.

All ballots written or printed to be official, and that the tickets, specified above, shall contain the names of all candidates so nominated in uniform type, and shall also contain blank spaces for such deviations as individual members may desire.

The result of the general election shall be given at the regular anniversary exercises of the Fund in the afternoon, if possible.

Exercises Commemorative of the Ninth Anniversary of the Actors' Fund will be held on the same day at Palmer's Theatre at 3 o'clock P. M.

CHARLES W. THOMAS, Secretary. A. M. PALMER, President.

MANAGERS, ATTENTION!

The corporation of George B. Haycock with TEMPLE OPERA, DULUTH, will cease after Oct. 31, 1890. The future destinies of this magnificent temple of amusement will be controlled by its owners, the Masonic Temple Association. All managers holding contracts for time after the above date may have them transferred by addressing

ROBERT C. RAY, Secretary,

P. S.—Time now billing for season of 90-91.

TO LET.

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Notice of Dissolution of Partnership.

The partnership heretofore existing between the undersigned has been dissolved by mutual consent.

MRS. FANNY JANAUCKER,
FRANK V. HAWLEY.

New York, June 1, 1890.
Address all communications care RICHARDSON & POOR, No. 125 South Avenue, New York City.

IN OTHER CITIES.

PHILADELPHIA.

Considering the lateness of the season the average of business for the week ending 17 was very fair.

The novelty of the week was the first appearance of Mary Shaw as an independent star, in her new four-act social comedy from the German of Blumenthal, entitled *A Drop of Poison*. She appeared at the Chestnut Street Theatre and met with a thoroughly cordial reception. In selecting this play for her early stellar career Miss Shaw has done precisely what might have been expected from an actress so thoroughly devoted to her art and so capable of fulfilling its higher requirements. She has enriched the stage by giving to it a noble play, novel in theme and treatment and full of thought and of subtle analysis of motive and of feeling. By such a gift she has gained honor in honoring her art, but while she may be reasonably sure of praise, both for the choice of her play and her presentation of it, it seems probable that she must accept such commendation in lieu of a more substantial reward. Should such be the case she will fall far short of the deserving, but such seems to be the natural and inevitable sequence of presenting a play which can be appreciated only by the intellectual and cultured class, a class, unfortunately, that has been for a long while conspicuous by its absence from theatres. It will not help matters to iterate the truth that the present condition of the English speaking stage is a disgrace to the enlightenment of the age, nor can we hope to bring about a better state of affairs by individual and intermittent effort, no matter how wisely conceived or skilfully directed. The stage should be an educator. It has been and it will be again, but not until the press shall show the public its folly and its weakness, and join with it in scourging the money-changers from the temple. But Miss Shaw has anticipated the happy day, and while her worthy effort may, by attracting attention to existing conditions, assist a righteous cause, the accruing good will be dearly paid for by her self-sacrifice. This may read like doleful prophecy or pessimistic moaning, alike unjust and unkind in its seeming, but it is the augury of one of the lady's most sincere admirers and best wishers, whose hopes would willingly outrun his fears, and who adds as a silver lining to this cloud that this play, as interpreted by Miss Shaw, is worthy of the most extended patronage by granting which intelligent people will not only add to their enjoyments, but will help to bring about the much needed revolution upon the stage. There remains only space to add that Miss Shaw's performance was most commendable, displaying power, dignity, deep feeling, keen discernment and rare delicacy. Her support was somewhat uneven but the highest praise was alike due to Charles Kent and Charles Smiley, while H. B. Conway fell short only in one very exciting scene, in which it would be extremely difficult to agree just how a man might or should conduct himself. The play has been cleverly translated, but is somewhat disappointing at the close, mainly because, though written in four acts, the climax is reached in the third act, followed immediately by the *dénouement*, leaving the fourth act, which is nearly all sunshine, rather weak by reason of anticipation, because inevitable adjustments. A better arrangement would place the culmination of sorrow and despair in the final act relieving the gloom by a sudden and satisfying flash of joy, and leaving some portion of the disposition of events to the imagination. Edward Harrigan in *Squatter Sovereignty* week of 19.

Another interesting event was the appearance of Mrs. John Drew at her own house, the Arch Street Theatre, in Buckstone's comedy, *Married Life*. It is scarcely necessary to add that Mrs. Drew gave an admirable performance of Mrs. Henry Dove, nor to mention the attendant result that she attracted large audiences. Her support was thoroughly adequate and included William F. Owen, George Holland, Adeline Stanhope, Mr. and Mrs. Sidney Drew and others as well known and equally deserving. The house closed its season 17.

Denman Thompson and his original company were seen at the Chestnut Street Opera House in *The Old Homestead*, and literally packed the house. They remain another week.

Fanny Davenport in *La Tosca* had a light week at the Broad Street Theatre. The public here has evidently seen enough of this very powerful but equally objectionable play. A comic opera by Herman Brunsvick and Frederick Wink, entitled *Amina*, or, *The Shah's Bride*, week of 19.

The new English melodrama *My Jack* drew good houses at the Walnut Street Theatre. It would be a strain upon the conscience to praise it but it drew, *jam satif*. The house closed 17.

Henry E. Dusey in *The Seven Ages* played to excellent business at the Park Theatre. His was the final engagement of the first season of this house.

Primrose and West's Minstrels played to light business at the Grand Opera House. Bartholomew's *Equine Paradox* week of 19.

Lost in New York had a satisfactory week at the National Theatre. W. A. Whitcar in *The Vendetta*, week of 19.

The American Macs' Specialty co. played to rather light business at the Central Theatre. Conroy and Fox's co. week of 19.

Ada Gray in *East Lynne* played to moderate business at the Standard Theatre. Robert McWade in *Rip Van Winkle* week of 19.

James Reilly in *The Broom Maker of Caribbad* had a satisfactory week at the Continental Theatre. Sterling's and Alexander's comedians in *My Lord in Livery* and *A Private Rehearsal* week of 19.

Morris' *Equine Paradox* drew good houses at Forcough's Theatre. The house closed 17.

Daniel A. Kelly in *The Shadow Detective*

played to fair business at the Lyceum Theatre. Ten Nights in a Barroom week of 19. The Long Strike was only moderately successful at the Kensington Theatre. Burr Oaks week of 19.

As heralded last week, John H. Borjesson presented at the Academy of Music his four-act drama entitled *Forgotten Will*. It was not a success.

The Sea King's advent is eagerly awaited. It will have its initial performance at the Chestnut Street Theatre 26 by the William J. Gilmore Opera co., under the leadership of Mr. Richard Stahl, its composer. L. Ottmeyer, will supervise and direct the production. Many New York managers and others connected with the dramatic profession have announced their intention of attending the first performance.

CINCINNATI.

Harris had practically a monopoly in the amusement line week ending 17 and with such excellent weather prevailing the attendance on *The Streets of New York* was pleasant for the management to contemplate. Frederick Bock's portrayal of Badger, while not as effective as Frank Mayo's, was satisfactory, and Samuel Charles afforded considerable amusement in the role of Puffy. The Cawthorns and Jennie Goldthwaite in *Little Nugget* week of 19.

The Bennett and Moulton Opera co. will begin an extensive Summer season at Harris' on June 1, and the house, if business continues satisfactory, will remain open during the entire Summer season.

The illustrated lectures by Professor Campbell with stereoscopic accompaniment, at Heuck's during the week ending 17, attracted a fair attendance.

W. E. Jones, treasurer of Havlin's, and Charles Zimmerman, ticket seller of Heuck's, will be employed during the Summer in the ticket office of the Cincinnati Ball Park.

Grandpa Hawley, from whom the majority of visiting professionals obtain their Dramatic Mirrors, has enlarged his store by extending it to the premises adjoining.

Managers Rainforth and Miles will sojourn in Cincinnati during the Summer months, while John Havlin will apportion his time between Cincinnati, St. Louis and Chicago, looking after his several theatres.

Manager Fennessy will put in a good part of his time East enjoying the comforts of Coney Island, and George Baker of Harris', should the Bennett and Moulton Opera season be a success, will find no opportunity to get beyond the confines of his office.

The Strauss Orchestra will give three concerts at Music Hall, beginning 29.

BALTIMORE.

The season is about at an end, and things theatrical are at a very low ebb. There were but two of the theatres open week closing 17, and the business done was hardly up to the average.

At the Monumental Theatre Lester and Allen's Big Show gave a good vaudeville entertainment, and celebrated on 16 the twenty-fifth anniversary of Lester and Allen as a team. The London Burlesque co. opened 19. Fun in A Boarding School closed a fair week's business at Forepaugh's Temple 17, and with it closed the season.

The Summer season of opera at Harris' Academy of Music begins 19 with Black Husar as the initial attraction and Hubert Wilke in the title role. The other soloists in the co. are Celie Ellis, Avery Strakoch, Eva Davenport, Frank David, Max Figman, John J. Raffael, Herbert Chartes and others.

Strauss' Vienna Orchestra give four concerts at Ford's Opera House 21, 22, 23.

The Carleton Opera co. will give a season of comic opera at Ford's Opera House, beginning June 2.

SAN FRANCISCO.

MAY 14.

There is very little to report this week owing to the fact that new bills at the theatres are scarce.

Oliver Doud Byron will begin an extended engagement at the Alcazar opening in *Across the Continent*, supported by some of the regular Alcazar stock co., and Henry Davenport of the Grainer co.

At the Tivoli Opera House Fatinitza succeeds Orpheus and Eurydice with Harry Gates as the principal tenor. The next opera at the Tivoli will be *Fra Diavolo*, then Nell Gwynne and The Gondoliers.

Herrmann's Vaudeville co. is closing at the Baldwin and so are Shenadoah at the California and Joseph Haworth at the Bush. Rhea will appear at the Baldwin in *Josephine*.

E. A. Sothern at the California in *The Highest Bidder* and W. H. Crane at the Bush in *The Senator*, all opening 19.

John Jack at present in this city may join the Jefferson-Florence comb. to take the roles of the late John Gilbert.

ST. LOUIS.

Mrs. Holman-Hinchcliffe, the pupil of Manager John W. Norton, of the Grand Opera House, made her debut at that house week ending 17, when she appears at three performances and a matinee. The Wife, Evade and Guy Mannering comprised the repertoire.

Mrs. Hinchcliffe made a favorable impression in her roles in these plays and showed decidedly that she possessed more than average dramatic ability. She has a pleasing voice, graceful manner and fine stage presence, and although still amateurish more, than fulfilled the expectation of her friends, who filled the theatre at each performance and gave her generous applause. Manager Norton was her leading support. He has the same handsome presence and graceful manner as of old, and his re-appearance on the stage was a signal for a regular ovation. It is needless to say that his support was beyond criticism. The balance of the company was competent, and included William G. Beach and Beaumont Smith.

Hal Reid and his wife Bertha Westbrook-Reid gave a melodrama written by Mr. Reid, called *A Heart of Steel*, at Pope's Theatre

week ending 17. Little can be said of either the play or the acting. The piece seems to be a plagiarism of Hazel Kirke while the acting was execrable. On one night Mr. Reid had to come before the curtain, and offer a reward for the arrest of the leader of the crowd who was guying the performance. The audiences were fair throughout the week but not from appreciation of the performances but from curiosity. A Pair of Jacks 18.

Joe Schneider has leased his Summer Garden to Mr. James McGinly who will produce light opera there during the Summer.

Miss Marceaux' play *For Russia*, will be produced during week of 18.

KANSAS CITY.

Mrs. George S. Knight presented Over the Garden Wall to a fair house 11. Hanlons' Fantasma had a good week at the Gillis ending 16. The new features introduced into the burlesque invest it with interest to those even who are familiar with the play.

McCabe and Young's Minstrels played a two-nights' engagement at the Warder Grand 10, 11, and drew average audiences.

Hyde's Specialty co. did well at the Ninth Street week of 12. The co. was a good one, and some of the specialties were excellent. A Night Off 19; A Pair of Jacks 26.

J. J. Lodge, manager of the Midland, was tendered a complimentary benefit 11 by the members of La Vendetta co. The attendance was quite good. Editha's Burglar was presented by Mr. Lodge and his little daughter, Lottia, and Little Ferret by Mr. and Mrs. Lodge. The support was given by members of the La Vendetta co.

Manager Crawford of the Warder Grand has made arrangements to take McCabe and Young's Minstrels on a tour through the Southwest.

Manager Ben Tutbill of the Said Pasha Opera co. paid a flying visit to this city 13.

LOUISVILLE.

Harris' and The Buckingham are now the only houses open and the amusement season proper is practically at an end.

At Harris' Harry Webber has offered the ancient, but time-honored Uncle Tom's Cabin and had fair patronage.

Muldoon's Picnic co. presented an excellent variety entertainment at the Buck.

Al Bellman, Charles Shreve and John H. Snyder, all young actors who make Louisville their home, are here for the Summer.

Col. W. H. Meffert, of the Masonic, was honored by his fellow Masons at the recent session by being placed in the highest position of the Grand Lodge of the State.

BROOKLYN.

Business at the Grand Opera House week ending 17, was very fair, Kate Claxton in *The Two Orphans* being the attraction. Miss Claxton will remain week of 19, when Bootles' Baby will be presented.

Corinne's second engagement this season at the Brooklyn Theatre proved even more successful than the first. The house was crowded to the doors at every performance. Monte Cristo, Jr. and Arcadia were the plays presented. A Rag Baby 19.

A specially selected co. did a good business at Hyde and Behman's Theatre throughout the week. Another has been engaged for the present and final week of the season.

Extra performances will be given at the Brooklyn Theatre, afternoon and evening of June 2. In the afternoon Richard Mansfield and his co. will present *A Parisian Romance*, and in the evening a bill not yet fully decided upon will be given.

BROOKLYN, E. D.

Charles A. Gardner in *Fatherland* drew crowded houses at the Amphion Academy week ending 17. Around the World in Eighty Days week of 19.

John L. Sullivan and Joe Lannon appeared in the fourth act of *The Paymaster* in a three-round glove contest at Proctor's Novelty last week, and consequently the house was packed at every performance.

CLEVELAND.

The Opera House will be closed until 26-28, when Mary Shaw will appear in *A Drop of Poison*. During the remainder of the week the Cleveland and Gray's Minstrels will occupy the theatre.

The Lyceum has no attraction announced until the initial production of Busha and Kelley's new play, *Heartbound*, in July.

P. F. Baker's appearance at Jacobs Theatre this week has been greeted by large and pleased audiences. He opened with *The Emigrant*, and closes with the old favorite, *Chris and Lena*. Gowongo Mohawk next week.

The Star will not open until 26, when Emerson and Cook's Specialty co. will appear. During this engagement the Star's manager, Frank Drew, will be tendered a benefit.

In response to a very general request, the new comic opera, *The Maid of Seville*, by E. C. Beach of this city (which made a hit upon its first production, April 28-30), will be repeated at the Opera House June 5. The cast, which is made up of the finest amateur and semi-professional talent in town, will be the same as before.

At Jacobs', 14, during the performance of *The Emigrant*, P. F. Baker was made the recipient of a very fine portrait (in oil) of himself, painted by Mrs. Harry Glidden of this city.

F. H. Bryan, G. E. Moulton and Nellie Forrester, the National Trio (formerly National Four), have left the Wild Oats co., and are resting at their homes in Cleveland. In the Fall they go with one of Bessie Kiralfy's companies.

Gus Hartz, manager of the Opera House and also of Richard Mansfield, is in New York arranging the details of Mr. Mansfield's tour after the engagement at the Madison Square comes to close.

Sunday's Plain Dealer has the following: "The coincidence may have escaped notice, but it was during the editor's honeymoon that THE DRAMATIC MIRROR proposed that in every theatre every night the audience be sent home

to the glorious strains of 'The Star Spangled Banner.'"

The Boston Symphony Orchestra gives one concert at Music Hall 21, followed June 6, 7 by the Strauss Orchestra.

W. S. Cleveland's brother is associated with him and together they will have, next season, three co. on the road. The first is W. S. Cleveland's Consolidated Minstrels; the second, C. E. Cleveland's Magnificent Minstrels and the third W. S. and C. E. Cleveland's Colonial Colored Minstrels.

CHICAGO.

The second week of the co. presenting Daly's comedies at Hooley's was very successful, and the house was crowded at all times to see Ada Rehan as Rosalind in *As You Like It*. The co. also appeared in *Nancy & Co.* and *A Night Off*. These delightful performances showed the full strength of the co. and Ada Rehan, John Drew, James Lewis and Eleanor Morretti were received with old-time cordiality. The house will be dark this week, opening May 25 with James O'Neill in *The Dead Heart*.

Faust Up to Date by the London Gaiety co. continued to pack McVicker's. Florence St. John and E. J. Lonnen have made hits. The same bill this week.

The Gondoliers had a prosperous week at the Opera House. Daboll, Seaman, Fannie Edwards, Louise Paullin and C. H. Drew proved capable and amusing. The Bostonians will produce Don Quixotte this week for the first time here.

A Long Lane met with favor at the Grand Opera House week ending 17. Olivette week of 19.

A Pair of Jacks, with a clever co., including R. G. Knowles, Sol Aiken, and a bevy of pretty girls had a prosperous week at the Haymarket. Hanlons' Fantasma 18.

Kidnapped pleased the Windsor patrons. Milton and Dollie Nobles in *From Sire to Son* week of 19.

At Havlin's Town Lots with a good cast, including Ross Snow, Miss Johnstone, Eloise Willard and Ed Harvey had a successful week. George Staley in *A Royal Pass* week of 19.

Ed Hagan's *One of the Finest* with Edwin M. Ryan in the leading role did a good business at Jacobs' Clark Street Theatre. Tony Pastor's co. week of 19.

Hettie Bernard-Chase in *Little Coquette* drew good-sized audiences at the People's. The Vaidis Sisters' Novelty co. week of 19.

Master and Nan, the strong melodrama in which J. H. Gilmore and Dominick Murray appear found great favor at the Academy. One of the Finest week of 19.

Montana Monte was presented at Litt's Standard week ending 17.

BOSTON.

At the Boston, Tremont, Museum and Park there is no change of bill this week.

The Great Unknown opened at the Hollis Street Monday night.

Iolanthe has succeeded The Gondoliers at the Globe.

Alexander Salvini opened at the Grand Opera House Monday evening, beginning a four weeks' season.

Al Feeley, stage director for Mary Shaw's Drop of Poison company, has completed a war drama which will be brought out in this city early in the season.

Mankind, Merritt and Conquest's sensational drama, is to be revived next week at the Boston.

The Hanlons are pushing preparations for their new spectacular piece, at Cohasset, within easy reach of the city, and everything will be ready in time for next season's opening.

Jim the Penman is down for the last week of the Madison Square co. at the Tremont. Aunt Jack has already satisfied the public, and the change is made in obedience to public demand.

Miriam O'Leary takes her annual benefit next Saturday night. The bill will consist of *The Cricket on the Hearth* and *Nan the Good-for-nothing*.

A testimonial performance is to be given at the Globe, May 23, to Marie Jansen.

Charles J. Rich, assistant manager of the Hollis Street Theatre, is going into active business on his own account, and will put three companies on the road next season.

The next season at the Hollis Street will open with Richard Golden in *Old Jed Frouty*.

Maudie Banks is to give in French, supported by the French Dramatic company of this city, a French version of *Joan of Arc*.

Fred Kyle, an amusement manager known the country over, died Saturday night at the Carvey Hospital. For the past few months he has acted as advertising manager and press agent of Lothrop's Grand Museum.

THE AMATEUR STAGE.

There was a performance by amateurs of *A Russian Honeycomb*, Mrs. Burton N. Harrison's adaptation of *Scribe's La Lune de Miel*, at Music Hall, Orange, N. J., last week.

A. C. Munn, who was to have played the important role of Alexis Petrovitch, was forced through sickness to resign the part a day before the performance. In this predicament, L. Otwell Byron, a talented amateur, who often acted with Mrs. Potter before she undertook to elevate the professional stage, gallantly came to the rescue of the dramatic committee. He went through the part like an old stager, and won golden opinions for his clever personation of an exacting character.

Clara Byron, who was chosen as Mrs. Potter's successor in the role of Poleska, also received universal commendation for her histrionic cleverness. Miss Byron is both young and beautiful, and her acting compares favorably with that of the best amateur actresses in New York and Brooklyn.

BRANCH O'BRIEN, who has been in advance of Daniel Frohman's special Charity Ball company, reports uniform success with that play on the road.

CORRESPONDENCE.

CALIFORNIA.

LOS ANGELES.—Both houses were closed week of 1, and it will be the same week of 10 on account of the 2nd falling to come to the Grand Opera House. The co. went to pieces in Sacramento. Shenandoah comes to the Grand 20-24, and Herrmann's Vaudeville at Theatre 27-30.

SACRAMENTO.—New Metropolitan Theatre: Zig-Zag 9; light house. The co. stranded here.

COLORADO.

LEADVILLE.—Tabor Opera House: Hanson's Pantomas 8, 9 to very good houses at advanced prices. A Night Off 16, 17.

COLORADO SPRINGS.—Opera House: Augustin Daly's A Night Off was presented to fair business 12.

DENVER.—An inferior support didn't interfere with James O'Neill doing a heavy business week ending 10 at the Tabor. Monte Cristo is well supplied with scenic habiliments, and Mr. O'Neill gives his usual forcible presentation of the play, but the co. is immensely weak in the latter part. Wilson Barrett opened 12 in Chaudian. House very large and exceedingly demonstrative; so much so that Mr. Barrett at the close made a speech, which had the unmistakable ring of sincerity in it. He has made an emphatic hit. Effie Ellier next. Mr. Daly's comedies, A Night Off and An Arabian Night, didn't draw well at the Metropolitan. The co. didn't appear to be good advantage in the latter as in the former. Prof. Cromwell's illustrated lectures week of 19.

CONNECTICUT.

HARTFORD.—Opera House: Dan McCarthy's True Irish Hearts 12-14 to light business. Shenandoah opened 15 for the remainder of week to large and fashionable audiences, creating a most favorable impression and meriting all the good things said about it. Frank Carville of this city, who plays the leading role of the Lieutenant, was enthusiastically received by his many friends, who justly found cause in his acting to applaud him to the echo.

BRIDGEPORT.—Delavan Opera House: Donnelly and Girard in Natural Gas to a large and fashionable audience 12. McCarthy's Mishaps 17.

WINSTED.—Opera House: Gorman's Minstrels 9; large audience. ITEM: Wright Huntington and a party of friends are to camp at our lake this Summer and give a series of plays at the Opera House. Nearly 100 season tickets have been sold already. Gorman's Minstrels played "The Star Spangled Banner" at the close of their performance 9.

NEW LONDON.—Lyceum Theatre: Ferguson and Mack's Comedy co. in McCarthy's Mishaps to a fair-sized audience 13. Lilly Clay's Gaiety co. to go to business 15.

WILLIAMSTIC.—Looper Opera House: Daniel Booser to a fair house 13. Lilly Clay's Gaiety co. to a top-heavy house.

WATERBURY.—Jacobs Opera House: Esmeralda, by local talent, to large audiences 12, 14. Around the World in Eighty Days pleased a large and enthusiastic audience 15.

BRIDGEPORT.—Proctor's Grand Opera House: Frank Mayo, supported by an excellent co., presented Nordeck and Davy Crockett 13, 14 to light business. The Fakir 15 to good business. HAWES' OPERA HOUSE: Natural Gas 12 answered a large audience. The final performance at this house for the season was given by Fleming's Around the World in Eighty Days 17 before a small house. ITEM: Manager Belknap has sued Harry Lacy of The Still Alarm co. for \$500 for breach of contract of The Planter's Wife, which was to have appeared at his house in March, 1897. Manager Rosenthal of the Fakir co., who was associated with Mr. Lacy at that time, says that Mr. Lacy had the right to the piece, was producing it, made the contract, and is responsible. The case will be tried in June.

BIRMINGHAM.—Sterling Opera House: McCarthy's Mishaps 12 (retr. a date) kept a large audience in convulsions throughout the performance. Around the World in Eighty Days to a fair house 14.

DAKOTA.

BISMARCK.—Athens: Held by the Enemy, presented under the direction of Charles Frohman and H. A. Rockwood, to fair business 13.

DISTRICT OF COLUMBIA.

WASHINGTON.—The Carleton Opera co. in Mythen Jan to a good house 17. A round of operas will be given week of 19.

ILLINOIS.

GALESBURG.—New Opera House: Aiden Benedict in Fabio Romani (retr. a date) 17; very large advance sale at this writing. Standard Theatre co. 26-31. ITEM: Galesburg's grand new ground floor theatre, to be named the Auditorium, is now in process of construction, and will be one of the finest houses in the State. It will be opened early in October, under the management of Lem H. Wiley of the Grand Opera House, Peoria, Ill., and will play the same attractions. The new theatre will be built by a stock co., composed of about every firm in the city; but no free list, except to the press, will be the policy of the management.

BLOOMINGTON.—Dunley Theatre: Charles H. Harris in That Swede to fair business 12. ITEM: A stock co. has been formed to build a new ground floor theatre, the new house to be modern in every respect, and to have a seating capacity of 1,000.

OLNEY.—Opera House: Gibney, Gordon and Gilbey in repertoire week of 12 to large business. Everything pleased.

OTTAWA.—Sherwood's Opera House: Charles Hall 10 in That Swede to a very small audience. Aiden Benedict 16 in Fabio Romani.

ROCKFORD.—Opera House: Aiden Benedict in Fabio Romani to a small house 9. Bluebeard, Jr., was presented to crowded houses 13, 14. The co. closed their season here.

SPRINGFIELD.—Chatterton Opera House: New York Dramatic co., booked for week of 16, did not appear.

INDIANA.

PORT WATNE.—Masonic Temple: Katie Putnam to a fair house 8.

DELPHI.—Opera House: Will E. Burton in Tom Sawyer to a good house.

INDIANAPOLIS.—Park Theatre: Tom Sawyer proved a good drawing attraction week ending 17. ITEM: The annual May Musical Festival 13-16 was a great success: The chorus consisted of five hundred voices, and the orchestra was from the Metropolitan Opera House, New York.

GOSHEN.—Opera House: Edwin Barbour Comedy co. 13-17 in A Legal Document to a fair house only, but gave excellent satisfaction.

GREENSBURG.—Rink Opera House: Andrew's Opera co. presented Erminie to a large house 15.

COLUMBUS.—Crump's Theatre: E. M. Gardner's Streets of New York co. to fair-sized audience. The performance was so bad that Manager R. F. Gottschalk, of Crump's, apologized in The Evening Republican. Andrew's Opera co. 16; Frank Lindon 19-21.

ANGOLA.—Carver's Concert Hall: Frank Tucker's co. in repertoire week of 12.

IOWA.

KROOK.—Krook Opera House: Mrs. George S. Knight in Over the Garden Wall 9; light business. Blatchford Kavanagh, the boy soprano, for benefit of a local institution 10 to a large audience. James O'Neill 16.

OSKALOOSA.—Masonic Opera House: Zanzie played fair audiences 13, 15.

COUNCIL BLUFFS.—Dohany Opera House: Daniel Bandman co. 6, 7; light business.

OTTUMWA.—Ottumwa Grand Opera House: Mrs. George Knight in Over the Garden Wall to fair business 8.

SISSON CITY.—Peavey Grand Opera House: John Dillon in Wanted the Earth 8; good house. James O'Neill 13.

DES MOINES.—Grand Opera House: Rhea in Josephine gave a splendid performance 8. stockists

over 11,000. Bluebeard, Jr., to S. R. O.—Foster's Opera House: Mrs. George S. Knight in Over the Garden Wall to good business 7. James O'Neill in Monte Cristo 15.

SAC CITY.—Opera House: Hyers' Sisters gave a satisfactory performance before a good-sized audience 14. The orchestra played "The Star Spangled Banner," as requested by THE MIRROR.—ITEM: Since Jan. 1, 1897, this house has been under new management, and a number of valuable improvements have been made.

DAVENPORT.—Turner Grand: Bluebeard, Jr., 6, 11, 12. Their receipts for the two nights were \$2,400.

KANSAS.

ATCHISON.—Price's Opera House: McCabe and Young's Minstrels to a fair house 13.

TOPEKA.—Crawford's Opera House: Prof. Gentry's horses and dogs 9-10 to large audiences, composed mostly of ladies and children. GRAND OPERA HOUSE: Effie Ellier and a good co. 9, 10 in The Governor and Egypt to good business. Miss Ellier is a strong favorite in this city.

PORT SCOTT.—Opera House: Nellie Walters 7, 8 in Crisis Cross and Kittie to fair business. Fair performances. C. Apple and King's co. with Chas. King and Gracie Hazell in the leading parts 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Lucky Ranch was given 13. Little Lord Fauntleroy is announced for 14. This co. contains less talent than any co. seen here in a great many years. They have a band, an orchestra and nerve enough to attempt any play ever written.

WICHITA.—Crawford Opera House: The Holden Comedy co. week of 10 at cheap prices.

MAINE.

BATH.—Columbian Hall: Henderson's Pickpockets of Paris 14, 15 to good business.

MARYLAND.

CUMBERLAND.—Academy of Music: The Elks, assisted by fifty well-trained voices and Herndon Morsell of Washington, D. C., gave The Pirates of Penzance at their third annual benefit 5 to the largest audience of the season. A Tin Soldier 9 to a small but well-pleased audience. Mande Granger 12.

MASSACHUSETTS.

HOLYOKE.—Opera House: Lilly Clay to a fair house 8. Francesca Redding supported by the talented young actor H. J. Smith to light business 12, week. Following is a list of plays presented by the Redding co.: Maritana, The Oath, Octoroon, Dorothy, The Lost Will, and Patty, Maritana being the best production. ITEM: Mr. and Mrs. Arthur B. Chase and child will spend a few days in town at the home of Mr. Chase's mother before going to their summer cottage. Harry T. Lee closed with Nora co., and is now with Miss Redding's co. Charles Theodore, formerly with Pat Rooney in playing comedy parts in the Redding co., H. J. Smith has a fine stage appearance, his voice and manner being after the same style as James O'Neill.

HAVERHILL.—Academy of Music: Thomas E. Shea co. week ending 10 to fair houses. Local Minstrels 13 to a crowded house. ITEM: Frank E. Hewitt of the Ullis Abernethy co. is in the city, having closed season 10. He will go with the Thomas E. Shea co. this Summer.

LYNN.—Proctor's Theatre: The Still Alarm did a very large business 8-11. Keller opened 12 to light business. MUSIC HALL: Zeffe Tilbury week ending 10 to poor business. Struck Gas returned 12 to a light house. ITEM: A syndicate composed of Lynn gentlemen now have control of Proctor's and Music Hall, arrangements to that effect having been settled during the past week. A. F. Dexter will represent the syndicate as local manager. James R. Adams is in town for a few days and tells me he has had a very successful season with the Spider and Fly co. He will appear in Philadelphia in the first production of The Sea King 26.

WALTHAM.—Music Hall: Struck Gas 9, 10 to small houses. Keller entertained a fair-sized audience 13 with mirth, magic and mystery.

ADAMS.—Opera House: Gorman's Minstrels to a fair house 13. Mary Howe Concert co. 20.

FALL RIVER.—Academy of Music: Several attractions booked for the past week did not appear having closed their season. Leland T. Powers, the impersonator, was here two months ago returned 13 to light business Mr. Power's presented David Copperfield.

CHELSEA.—Academy of Music: Keller gave an interesting performance to a good house 14. ITEM: Annie Ward Tiffany will appear in her new play The Step Daughter 24.

LOWELL.—Opera House: A Dark Secret did a fine business considering the very bad weather of the past week. Vernona Jarboe 30. ITEM: James F. MacDonald has returned home after a successful trip with Atkinson's Peck's Bad Boy co. He has signed with Zeffe Tilbury for next season. The Money Brothers and Frank Hamilton are also in town and will spend the Summer here. ITEM: Zeffe Tilbury closed at Lynn, Mass., 20, a remunerative season of thirty-six weeks and is now resting here previous to making a tour of the Provinces. She is booked for seven weeks at Halifax. Lydia Thompson and Arthur Lewis are with her. Miss Tilbury is under the energetic management of John P. Congrove.

AMESBURY.—Opera House: Struck Gas 13 to a small house; 16, below medium. Columbia Minstrels 16, to light house. Mande Banks for Manager Arthur's benefit 23.

BROCKTON.—City Theatre: J. B. Polk in The Silent Partner, kept a fair-sized audience convulsed with laughter 10. The Still Alarm was presented to very large and well-pleased audiences 12, 13. Co. scenery and mechanical effects were all that could be desired. The Step-Daughter 22-23.

WORCESTER.—Theatre: Little Lord Fauntleroy with three matinees drew excellent houses week ending 17, although the weather was wet. Still Alarm week of 19. THE MUSIC: Peck's Bad Boy drew crowded houses week ending 17. A Cold Day co. week of 19.

MICHIGAN.

MANISTEE.—Opera House: Charlotte Thompson in Jane Eyre 13 to fair business. Uncle Hiram to a crowded house 16.

GRAND RAPIDS.—Redmond's Florence Bindley drew well week of 17. Dot was presented the entire week. Rentfrow's Pathfinders week of 19. Manager Cobb's benefit 20 promises to be a successful affair.

OWASSO.—Salisbury's Opera House: The Nashville Jubilee Singers were well patronized 12. Three of a Kind pleased a fair-sized audience 13.

JACKSON.—Harrison's Opera House: Rentfrow's Pathfinders closed a successful week's engagement 10. Manager Green's benefit occurs 21 and indications point to a large house. The attraction will be P. F. Baker in Chris and Lena.

YPSILANTI.—Opera House: A Postage Stamp co. in A Social Session 10 to a good house. Bristol's Equines 16, 17.

DETROIT.—Minner's Grand Theatre: Tony Pastor crowded Whitney's Grand to its capacity at each performance during the week ending 17. ITEM: The Detroit Lodge No. 12, Theatrical Mechanics' Benevolent Association, had a benefit 13 in the Opera House, which was well filled. The entertainment was furnished by the University of Michigan Glee and Banjo Club. The annual benefit for Detroit Lodge of Elks, No. 31, was given by a mixed co. of professionals and local amateurs at Minner's Theatre 14 before a packed house. The seats were sold during the first of the week at auction, the first choice of boxes going at \$10 and ranging from that down to \$10. The lodge netted a handsome sum for their charity fund, which they well deserved.

BATTLE CREEK.—Harrison's Opera House: Rentfrow's Jolly Pathfinders to fair business 12.

KALAMAZOO.—Academy of Music: Gilbert Comedy co. to fair business week of 12.

MONTANA.

HELENA.—Minner's Opera House: Aronson's Casino Opera co. in Erminie, Black Hunter and Nady to large business 8-10, opening night's receipts being \$24. W. A. Brady's After Dark co. 11 to a packed house. ITEM: Tom Earl of the Boston-

ians left the company here last evening and went to Chicago for medical treatment. He is suffering from an abscess on the neck and is unable to sing.

BUTTE.—Opera House: The Casino Opera co. opened a three-nights' engagement 11 in Erminie to a large house, at advanced prices. The Bostonians opened to a packed house 8 in Don Quixote, and were to sing Trovatore 9, but Tom Earl's throat was not good, so that the latter was substituted. Fatinista was sung at the matinee 10, and The Bohemian Girl closed the engagement. The guarantors lost about \$100 by the venture. Hal-ten and Hart open a three nights' engagement in Later On 12. K. C. Goodwin Jr., 15, 17 in A Cold Mine. LYCEUM THEATRE: W. A. Brady's After Dark 12-14. ITEM: Flora Finlayson of the Bostonians, has a sister living here, who gave her a reception afternoon of 13. The bill-posters are having a war, and the consequence is the dead walls have all acquired a sudden monetary value.

MINNESOTA.

ST. PAUL.—Newmarket Theatre: Ezra Kendall in A Pair of Kids to good houses 13-14. HARRIS' THEATRE: Wilbur Opera co. gave a very creditable performance of The Grand Duchess to packed houses at popular prices week of 12. ITEM: A Mock Marriage, written by a prominent young woman of this city, was given in a special performance before a large audience at the Harris on the afternoon of 12. The piece gives evidence of the author's talent at playwriting, and in the hands of a good co. would be a strong drama.

MINNEAPOLIS.—Grand Opera House: R. D. MacLean and Marie Prescott in repertoire played to fair business 8-10. House dark 12-14. HARRIS' HENNEPIN AVENUE THEATRE: The Bennett-Moulton Opera co. opened the second week of its engagement 12 in Boccaccio to a crowded house. Considerable praise is due the co. for the excellent manner in which the opera was rendered. Fatmah Diard made an unqualified hit as Fiametta, her chiding impersonation of the character eliciting frequent applause. Frank Deshon as Lambetuccio was only good. Marie Dressler was a very acceptable Peronella, and Kittie Marcellus a pleasing Boccaccio. Biju Opera House: Woman Against Woman, with May Wheeler in the leading part, was presented to the capacity of the house 11.

DULUTH.—Temple Opera House: Milton Woods 17; fair business. The Henry 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Aronson's Casino opera co. 14-16; large advance sale.

WINONA.—Opera House: Ezra Kendall in A Pair of Kids to a good house 8. Milton Nobles 15.

STILLWATER.—Grand Opera House: Thomas W. Keene 10; good business. Milton Nobles 15; fair business. Ezra Kendall 19; Nellie McHenry 22.

ST. CLOUD.—St. Cloud Opera House: Thomas W. Keene presented Richard III. to a packed house 12.

MANKATO.—Grand Opera House: Ezra Kendall in A Pair of Kids, played to good business and gave splendid satisfaction. John Dillon in Wanted, the Earth, to fair business 13.

MISSOURI.

NACON.—Johnson Opera House: Elliott's Voyagers 7 to good business. Alcazar Opera co. in La Mascotte to large business 10. Ranco and Swift's Use a Tom's Cabin co. 15; fair house.

ST. JOSEPH.—Tootle's Opera House: Hyde's Specialty co. gave good performances 9, 10, to light business. McCabe and Young's Colorado Minstrels 14; Prof. Gentry's trained horses and dogs 17, 18.

SEDALIA.—Opera House: Reuben Glue had manage patronage 12, 13. There appears no reason why it should have been more successful. Rubb La Fayette begins a week 19 in repertoire of stand and plays, opening in Pygmalion and Galatea. TALK: Johnnie Frindle requested the orchestra to play a national air at the close of his performance, suggesting "Yankee Doodle" as being most appropriate to leave an aftertaste of Reuben Glue. The first Ladies' Social Session given by Sedalia Lodge No. 125 B. P. O. Elks 14 proved the best arranged and most enjoyable affair ever had here. The lodge is gaining a constant and numerous accession of excellent material.

MEXICO.—Perris Grand Opera House: Alcazar Opera co. in La Mascotte to fair business 8; co. good. Deserved better patronage. This closed the season here.

NEBRASKA.

HASTINGS.—Kerr Opera House: Loveberg Family and Equine Paradox week of 5; to fair business. Rhea in Josephine Empress of the French 13. Effie Ellier 15.

FREMONT.—Love Opera House: Hyers Sisters to fair house 9.

OMAHA.—Boyd Opera House: Rhea presented Josephine Empress of the French to good business 9, 10. Effie Ellier in repertoire to fair business 11, 14.

NEW HAMPSHIRE.

NASHUA.—Nashua Theatre: Running Wild closed the season here 15 to a poor house.

CONCORD.—White's Opera House: Running Wild 13 for the benefit of the stage hands to a fair house. Play and co. unsatisfactory.

MANCHESTER.—Manchester Opera House: Running Wild to a large but dissatisfied audience 14 for the benefit of the ushers. The co. is nearly as bad as the play.

NEW JERSEY.

ROBOKEN.—H. R. Jacob's Theatre: Guilty Without Crime, with Dave Davidson and Ramie Austin in the leading roles, drew light houses May 15-18. Mattie Vickers, in Jacqueline, followed 19-21. Miss Vickers, who is a particularly clever and charming actress, opened to a house that was an immense success, and the fair star responded to the numerous recalls with a grace that is peculiarly her own. She was ably seconded by Joseph M. Doner, who is a bright and lively specialist and comedian, and a fair co. Jacqueline, as a comedy, is simply constructed and was built only for the purpose of acting as a vehicle for the display of Miss Vickers' abilities. Lizette Evans follows, 22-25, in The Bachelors. CRONHEIM'S THEATRE: A really excellent variety bill was presented all last week to medium houses. The Russell, Williams and wife, the Elro Dares and other good specialists combining to furnish a great deal of fun. This week another excellent comb. holds the boards. ITEM: George L. Harrison, Jacobs' representative here, has signed with Oliver D. Byron for next season. Mr. Harrison has made many friends in this city, where he is esteemed for his good qualities and general courtesy, who will regret his retirement but are pleased to know that he has found a larger field for the display of his abilities.—F. W. Nohn, stage carpenter of Jacobs' Theatre, believes he has struck a good thing in an invention which he has patented. It is a prominent feature for a "realistic" drama in the shape of the working machinery of a factory, with belts, pulleys, gearing, shafting, etc., the effect of which will be heightened by the absorption of a young lady between the wheels.—Cronheim's Summer Garden is now in working order.—H. R. Jacobs is now introducing far better average attractions to his patrons here than he did in the flush of the season, but it is evident, from the light attendance, that it is done too late.

PATERSON.—Jacobs' Opera House: Dave Davidson in Guilty Without Crime 12-14 to fair audiences. Kate Castleton in A Paper Doll drew fairly well 15-17 at advanced prices. Lizette Evans and Mattie Vickers three nights week of 19. PEOPLE'S THEATRE: Donnelly and Girard in Natural Gas for the benefit of B. P. O. Elks, No. 60, of this city, 15-17 to good houses at high prices. Osada's Revenge, a new three-act emotional drama from the pen of C. Sadakichi Hartmann, was given its first production on any stage at Apollo Hall Theatre this city with the following cast:

Osada.....C. Sadakichi Hartmann
Mr. Dayton.....Charles Warren
Edith.....Maud Melville
Mrs. Charissa Fulton.....Eva Taylor
Miss Helena Blueblood.....Frank Minat
Mr. Alderman.....H. November
Le Norm D'Esnoign.....Ang. Gelrichs
George Chastell.....William Bath
Marian Lilly

The scene is laid at Newport, and the plot is founded on the fact that Osada, a Japanese diplomat, whose chief mission to America seems to be to avenge the wrong done his mother, who

had been deserted in Japan by an American. After several attempts at revenge a final reconciliation occurs. The play can be made a success by rechristening and rewriting parts of the libretto, especially the comedy parts. The people were badly handicapped by poor stage accommodations. The author played the part of Osada with too much of a Richard III. tone and movements otherwise it was acceptable. Augustus Gelrichs, as the bogus Count, fond of poetry, was good, so also was Marion Lilly as Cora. Miss Taylor did the best work of the evening as Clarietta and proved herself to be an emotional actress of no mean ability. Her stage presence as well as her power of expression was attractive and showed remarkable elocutionary ability. Maud Melville as Edith, did well in that role.

JERSEY CITY.—The Knights of Tivburn or Jack Shepard was presented at the Academy of Music week of 12. The play is of the lurid order, packed full of startling situations and is presented with much vim and force. Clara Louise Thompson, who assumes the role of Jack Shepard, is handsome, graceful and possesses a pleasing delivery. The support is principally marked by noise and rant, but the performance was received with great delight by the gallery. The scenery and stage appointments are appropriate and effective. Kate Castleton in A Paper Doll week of 12.

PLAINFIELD.—Music Hall: Kate Castleton in A Paper Doll gave a good performance to light business 14.

TRENTON.—Taylor Opera House: Fletcher's Minstrels (local) played a return engagement 12 to big business and gave a very satisfactory performance. Hamlin's Fakir co. made their third appearance this season 14 to a crowded house. Flora Moore made a hit as Charity Banks. Gilmore's Band 27.

NEW YORK.

HARLEM.—Hammertstein's Opera House: The King's Fool continued to draw good-sized houses during week ending 17. The Gypsy Baron week of 19. At the Harlem Theatre (no longer the Theatre Comique) Olive Branch played to fair business week ending 17. This is the first production of this play in New York. It has a stirring and melodramatic plot and in spite of a few somewhat startling inconsistencies should draw well. E. T. Stetson as John Woodford and Whistler as Rube Fendexter did excellent work. The rest of the cast were acceptable. Mr. Stetson figures on the bill in a double role not only in the cast as John Woodford, a diamond in the rough, but also on the Theatre's managerial staff as acting manager. Mr. T. W. Hefele, the present manager of the Theatre, in speaking of his future plans, said: "From now on the Harlem Theatre will produce only the best plays. The Theatre will be thoroughly cleaned and new scenery gradually added, but no radical changes will be made until the Fall." Unknown at the Olympic Theatre played to fair business week ending 17. Forester's Burlesque co. week of 19.

COHUES.—Opera House: Rose Coglian in Forget-me-Not 14 for the benefit of the attaches of the house to very large business.

PENN VAN.—Sheppard Opera House: Nuggs' Landing 13 to a large house. She 19.

LYONS.—Memorial Hall: The Charity Ball to small business 13.

WATERTOWN.—City Opera House: Barry and Fay in McKenna's Flirtation to good business 15.

OSWEGO.—Academy of Music: Annie Pixley in The Deacon's Daughter to S. R. O. A wholesome play finely presented. Barry and Fay in McKenna's Flirtation 14 to a very large house. Mr. Fay was ill and his part was acceptably filled by J. Murray. Little Lord Fauntleroy 26; Frederick Bryton 27. The regular season closes with this attraction.

AUBURN.—Burt's Opera House: Nuggs' Landing had a large audience 10. Barry and Fay with a good co. greatly pleased a large audience 13. Gilmore's Band 17; Louis James 20.

ROCHESTER.—Academy: Bakers' Bennett-Moulton Opera co. appeared before large audiences during the week closing 19. ITEM: Amy Busby is at her home in this city. She will go out with Stuart Robinson's co. next season.

SARATOGA SPRINGS.—Towns Hall: Rose Coglian in Forget-me-Not to a large and fashionable audience 13. ITEM: Lew Benedict, the original burnt-jerk artist, has arrived home for the Summer. Minnie Stanley (Mrs. Lew Cook) has closed with the Harry Lindley Casaway co. and returned to Saratoga.

CORNING.—Harvard Academy: Hartmann to a full house 8. Performance highly appreciated. E. P. Sullivan week ending 17 to fair business. Co. good. Gilmore's Band booked for afternoon of 20.

ELMIRA.—Opera House: Sol Smith Russell in A Poor Relation to a large audience 10. Performance first-class. Gilmore's Band 20; Ha, She, Him Her 21; Frederick Bryton 22. BROADWAY THEATRE: Nuggs' Landing 14 to a large and well-pleased audience. ITEM: Sol Smith Russell closed season here 10; Nuggs' Landing co. closes season 31.

POKESFIE.—Collingwood Opera House: The He ene Adell co. week ending 17 in the following repertoire: Saratoga, Camille, As in a Looking Glass, L'Article 47, Pink Dominoes, Confusion and Engaged.

NEWBURGH.—Academy of Music: Gilmore's Band to a very large audience 10-12. Rose Coglian in Forget-me-Not to a good-sized and well-pleased audience 12. Fleming's Around the World in Eighty Days to a small audience 19. Two Sisters 31.

SINGHANTON.—Opera House: Floy Crowell week of 12 to good business.

B

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A SPECIAL NOTE.

To the Public, to Proprietors of
Theatres, and to Dramatic
Editors

THROUGHOUT THE UNITED STATES.

Within the past few weeks it has come to my knowledge
that a theatrical troupe has been traveling over the South and
West claiming to be, and advertising itself as, THE TRAVEL-
ING COMPANY FROM DALY'S THEATRE—or AUGUSTIN DALY'S
DALY'S TRAVELING COMPANY.

I have no traveling company.
I have given no permission for any company to advertise
itself as such.
I shall not send out any traveling company next year.
I have had no company traveling for six years past.
Any company or organization advertising itself as coming
from or belonging to Daly's Theatre is a fraud and a swindle.
I have sold the sole right to produce my drama, UNDER
THE GASLIGHT, to Arthur Behan, who will organize HIS
OWN COMPANY to do so.
I have sold the right to another party to produce the popular
comedian originally presented at Daly's Theatre, and that party
will organize HIS OWN COMPANY.

But these companies HAVE NO RIGHT
TO ADVERTISE OR CLAIM THAT
THEY ARE FROM DALY'S THEATRE.
AUGUSTIN DALY.
May 9, 1899.

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By Henry Pettitt and Augustus Harris.
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By Victorian Sardou.
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By Frank Merritt and George Conquest.
DRINK,
By Charles Reade.
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INTERESTING COMMUNICATIONS.

THE RETURN OF MSS.

BALTIMORE, May 16, 1890.

To the Editor of the Dramatic Mirror:

Sir.—Can you break it to an untutored mind why it is that theatrical managers in general—many of whom are commercial men and not to the manner born—have so little real business principles?

Suppose, for example, I were the inventor of an improved clothes-wringer or a new brand of digestible chewing-gum, and should send sample and circular to a dealer in such commodities, offering him the exclusive right to sell and vend? Why, the chances are that within a few days thereafter I should receive a business-like reply, and would be free to either close with him or take my merchandise elsewhere. But being an incipient dramatist I am, perforce, compelled to wait all the way from a six to a twelve-month before I can expect to recover my play—the only answer an author usually receives.

Fortunately I am not depending upon dramatic work for a livelihood, but you can well understand how a struggling author, battling with want and gnawing poverty, must grow heart-sick and despondent, not with his failures, but with the soul-racking suspense of waiting long weary months upon the tardy and dilatory movements of a manager, while he, perhaps, sees with dismay, golden opportunities pass him by, and is not able to avail himself of the chances offered, through his inability to exhibit his work, owing, as is frequently the case, to having but the one complete copy of his production, and that not in his immediate possession.

Surely the author is entitled to some better consideration at the hands of the manager than he usually receives.

Yours very truly, BARBOUILLEUR.

A DIFFERENT EXPERIENCE.

NEW YORK, May 17, 1890.

To the Editor of the Dramatic Mirror:

Sir.—"Polly" asks the question at the end of her article, "Spirit" in THE MIRROR of May 3, "Am I not right?" No, I don't think she is. It has never been my misfortune to play with any such "stars" as she describes. I have been with a number of various degrees of ability and note, but never met with one of the genus she writes of, nor have I heard that, as a rule, the support of our reputable stars have to endure any such humiliation.

I think upon the whole, the men of our profession are, as a class, as manly and gallant as any other class. I do know of one or two cases where this sort of thing has been practiced, but "one swallow does not make a Summer," neither does one or two examples prove a statement, when there are many to the contrary to disprove it.

I should be very much surprised to hear of Mr. Jefferson, Mr. Florence, Mr. Burgess, Mr. Thompson and a hundred others of our best representative actors being guilty of such treatment to those under them. Our profession has enough such aspersions saddled upon it already without this additional one.

The statement "Polly" makes is very broad—miles too broad, I think. She has been unfortunate in being placed in such a position as to afford her the view she takes.

Sincerely yours, EDWARD A. PAGE.

THE ORTHOEPIC ORTHOEPIS.

ALBANY, N. Y., May 9, 1890.

To the Editor of the Dramatic Mirror:

Sir.—Eternal vigilance is the price of good English as well as of liberty, and perhaps when a man like Alfred Ayres makes a reputation as an expert in this great tongue and occasionally lapses in his own performance, we should be charitable enough to regard his errors much as we would the occasional fly in the pot of honey.

But what plea of accident will avail even Mr. Ayres, who seems to be ubiquitous in his search for errors in the pens and mouths of people to whom language is a vehicle rather than a scientific study, when he is confronted with paragraphs like the following taken from his essay on "The Ruminants" in last week's MIRROR?

Neither Mr. Holland nor Mr. Butler is above reproach in the sounding of their short, obtuse 's's. They, like Mr. Bell, will have to change their sound a bit, if they would conform to what is accounted the best usage.

Neither Miss Little Vinton nor Mr. Kelley, if I heard aright, pronounce *semi* correctly.

The errors in these paragraphs are too plain to need illustration. In other sentences in the essay Mr. Ayres is unhappy, "if not incorrect." He says, for instance, that it is not pleasant to hear words pronounced differently by members of the same company; and what lover of English can read this without a shudder: "It has no reference to the position of the signature, nor of the paper either."

J. A. WALDRON.

MR. WALLACK WAS SUPREME.

NEW YORK, May 15, 1890.

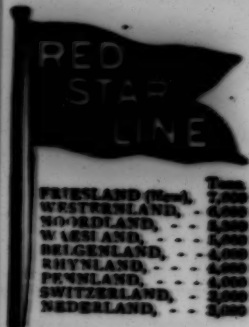
To the Editor of the Dramatic Mirror:

Sir.—Will you allow me to correct a slight typographical error which appeared in my article, "The Secret of Popularity," in this week's MIRROR? I seem to have referred to "abler" artists than the late Mr. Wallack in roles such as Prosper Couramont, which he had made especially his own. The "abler" should be "other." I have never seen, and never expect to see, an abler artist than Mr. Wallack in those parts, while the majority of his assistants were superior to those surrounding other actors of a like school.

Respectfully, ALBERT EDMUND LANCASTER.

JAMES ALDRICH LIBBY has signed with Spence's Little Tycoon company for next season.

SKYMOOR HESS has been engaged for the support of Gus Williams and John T. Kelly's company next season.



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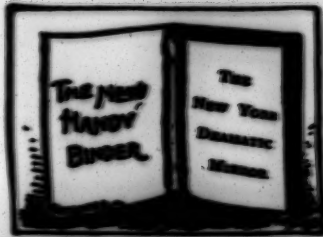
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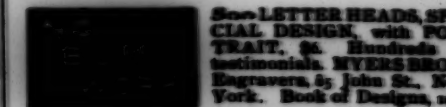
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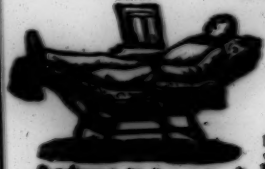
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